

BANDWAGON



NOV. DEC. 1970

**CIRCUS
WORLD
MUSEUM**
BARABOO, WISCONSIN

Season's Greetings

TO ALL OUR FRIENDS

Thank You for Your

FINE SUPPORT

MANY VISITS

and

WONDERFUL LETTERS

All the Staff

BIG JOHN STRONG'S CIRCUS

MERRY CHRISTMAS
& HAPPY NEW YEAR

from

BIG JOHN,
RUTH,
SANDY,
LINDA,
AND JOHNNY STRONG!!



A very special thanks to all of those that helped to make our 1970 season the very best in Twenty Years! ! ! ! ! ! ! !

A great thanks to Jim Hargrove, Clea Hargrove, Paul Van Pool, Helen Walters, Margaret McKay, Charlie Mason, Tom Speidel, Sean O'Conner, Charlie Quehren, Steve Baker, John Newburn, Norman Pitchford, Wayne LeBeau, Bobby Sheets, The Wendany Family, Morry Castleman, Tom Handforth, Phone Promoters, Bettye Hutton, Bob Reedy, Gene Hollaway, Ray Brandow, Col. Pete Pepke, Shirley Walters, Robert Fogg, Bette Leonard & Gang, Bill and Ruth Green, and everyone that put their hearts and souls into making our show one of the finest on the road today. It is the people that make up a circus — and it is the people that we owe our success to. Thanks a million. Wherever you are in '71, may your season be better, and more prosperous than this one — if that is possible ! !



3 CIRCUSES IN 3 RINGS
2 MENAGERIES IN 2 TENTS
MUSEUM OF LIVING CURIOSITIES
HIPPODROME WITH 1/2 MILE TRACK
MAKING UNITED MONSTER SHOWS

**P.T. BARNUM'S GREATEST SHOW ON EARTH.
 & THE GREAT LONDON CIRCUS COMBINED WITH**

GIANT RHINOCEROS. WITH SKIN TWO INCHES THICK AND THE TERROR-INSPIRING BEAST BEHIND MASSIVE IRON BARS!

NGER'S ROYAL BRITISH MENAGERIE & GRAND INTERNATIONAL ALLIED SHOWS
BARNUM, BAILEY & HUTCHINSON. — SOLE OWNERS. —

CIRCUS RHINOS

PART II

BY RICHARD J. REYNOLDS, III

In the first installment of this monograph (Nov.-Dec. 1968 issue), we talked about the five different species of rhinos and attempted to sketch the careers of those which came to America up until the 1860's.

After Dan Rice's trained Indian rhino "Put" drowned in the Mississippi River in 1861, no rhino was brought to this country for seven years, the interruption no doubt due to the Civil War of 1861-1865. Up until then the Great Indian "armored" rhino seems to have been the only species brought to our shores, and during ensuing years armored rhinos continued to be imported for circuses but at an ever decreasing rate. In the 1868-1880 period the first representatives of the African, Sumatran, and perhaps even the Javan species came to America.

Thanks to the letter writing propensity of Hyatt Frost, and to the good luck which has preserved his correspondence, we know that his Van Amburgh Circus received a rhino in Boston on July 4, 1868. This was the first rhino imported after the Civil War. When his circus played Newburyport, Massachusetts, four days after the rhino's arrival, the ads proclaimed that there had just been added to the menagerie, "a living black rhinoceros . . . the first imported for twenty years, and the only one in America." An accompanying drawing or cut depicts a one-horned, Asiatic, armored

rhino. Two years later, in October 1870, this animal came to Fostoria, Ohio with the Van Amburgh show. The same rhino drawing was used for the ads and the description claimed that he was a "black" rhinoceros from Africa with a "single horn" and Voluminous folds of skin." The Fostoria ad was duplicated on page 7 of the first installment. I feel sure this was an Indian and not the true African, two-horned rhino. This is borne out by the fact that in 1872 Mr. Frost wrote another letter describing the first two-horned rhino brought over.

From 1868 to 1870 and again in 1874 the pioneer North Salem, New York showman, George F. Bailey, one of the last of the "Flatfoots" claimed a rhino as a feature of his menagerie. In the meantime, John V. "Pogey" O'Brien got into the rhino business. Despite a reputation for dishonesty in his circus activities, available evidence indicates O'Brien had two rhinos between 1870 and 1878. One started trouping in 1870 and another was acquired in 1871. The latter was definitely an Indian rhino. As pointed out in the previous article the first one may have been an African black rhino although, for the reasons stated therein, I am reluctant to accept as correct the ads and accounts¹ describing O'Brien's 1870 animal as being from Africa. The word "black" was indiscriminately used by 19th century show-

No. 1 Barnum, Bailey, and Hutchinson used this lithograph around 1882. The artist's rendition suggests the rhino was a Great Indian. Pfening Collection.

men in describing their rhinos. Hence, correct identification of species must rest on other proof.

O'Brien definitely obtained an Indian rhino from a special expedition to India in 1869-'70. The story of this animal's capture and its transportation to America is told in a very detailed courier about O'Brien's menagerie for an engagement in Bradford, Pennsylvania. This rare document has been preserved in the collection of Harold Dunn of Sarasota, Florida. According to the Bradford courier, O'Brien's agent, a certain Mr. Scovill, left Liverpool, England on August 16, 1869 bound for India to secure a rhino. He arrived at Calcutta and organized an expedition which went up the Ganges River. The courier then tells a hair raising story of the pursuit and capture of a male rhino and its transportation on a sledge across swampy ground to the Ganges and thence down to Calcutta for the ocean voyage to England. Much of the adventure of this expedition is no doubt exaggerated. In fact if the truth be known, Scovill may have gotten no closer to the Ganges River than a few rounds of tonic at a London pub while negotiating with an animal dealer for the rhino's purchase. That environment would be quite conducive to the weaving of an adventure

No. 2. George F. Bailey, nephew of Hackaliah Bailey who exhibited one of Americas' first elephants, had been in show business nearly all of his 56 years when this herald appeared in 1874. Pfening Collection.

G. F. BAILEY & CO'S
QUADRUPLE
COMBINATION
 Menagerie, Circus, Gymnasium and Caravan.
PEACE PRICES RESTORED:
ONLY 25 CTS
 TO SEE THE ENTIRE EXHIBITION!
 No Half Price. No Reserved Seats.

THE HEAVIEST LIVING
RHINOCEROS!

yarn. Notwithstanding my skepticism, the description of the rhino's haunt, the method of its capture, and its transportation to Calcutta agree with accounts of the way Indian rhinos were brought out of Assam up until as recently as the 1950s. The story in the Bradford courier goes on to relate that the rhino arrived in Liverpool where Mr. O'Brien was offered 4,000 pounds sterling for it by the Zoological Society of London. Rejecting the offer, O'Brien had the rhino shipped to New York where it arrived on March 1, 1871, the total expedition having cost its proprietor \$21,000 in gold. O'Brien's show wintered in Philadelphia so his Indian rhino was shipped from New York to the city of brotherly love via the Raritan Canal Co.

Records at the Central Park zoo in New York City reveal that Indian rhinos were deposited there on March 16, 1871 and again during January, 1872. These were the first rhinos ever exhibited in an American zoo but the name of the owner(s) is not revealed. I would speculate that these rhinos were owned by circuses and were merely loaned to the zoo. Perhaps O'Brien's brute was the one deposited in 1871?

If O'Brien already had a rhino in 1870 the skeptical reader might ask why he would import another the following year, particularly in view of the alleged offer by the London zoo. Such an offer might be hard to turn down when measured against the risk of losing the animal during the trans-Atlantic voyage to America. The most logical explanation is that O'Brien was planning to put no less than four different circuses on the road in 1871 and needed all the rhinos he could get. And, the Clipper for 1871 reported there were two rhinos with different O'Brien circuses that season. During each of the next four years O'Brien had at least two shows on the road so there would have been plenty of opportunity to exhibit two rhinos. One of the 1873 shows was called "John O'Brien's Great World's Fair" with exhibits in six tents, one for the performance and five for the menagerie. A review of this show in the Clipper, April 26, 1873 noted the first tent contained nothing but the rhino and the bandwagon.

The grim reaper caught one of the rhinos, perhaps the 1870 example, at Bradford, Pennsylvania on July 5, 1875 with an O'Brien circus entitled A. B. Rothchilds & Co. For want of any better factual solution, I will identify the survivor as the animal from Mr. Scovill's Indian expedition. In 1874, Maginley & Co's. Circus and Menagerie, another O'Brien outfit, had a trained rhino. When it appeared at Brunswick, Maine on July 16, 1874, advertisements claimed, "the only rhinoceros ever subdued to perform in the amphitheatre and ridden by a native." An accompany-



No. 3. One of the Sumatran rhinos in the London Zoo before the turn of the century. The first of these curious "hairy" rhinos appears to have come to America in 1872 for either the Barnum, John Robinson, or Adam Forepaugh shows. The author has not found a photo showing a Sumatran rhino in America. Photo from Lothar Schlawe collection, Berlin, Germany out of "Christiansen's Zoologische Albume," Copenhagen, p. 153.

ing illustration or cut depicts a one-horned rhino, thereby indicating the Indian species and perhaps the one brought over in 1871. The historian John Brown, writing in Bandwagon (Mar.-Apr. 1962), says the Maginley rhino was the first ridden in the ring. While Dan Rice's "Old Put" was certainly a performing rhino before he drowned in 1861, he did not serve as a mount for a human performer. The late C. G.

No. 4 This is the female Sumatran rhino presently exhibited at the Copenhagen Zoo. She is the lone member of that species in captivity. Only 3 or 4 of these exceedingly rare animals have been exhibited throughout the world during the last 50 years and none in America. Photo by the late Dr. Erna Mohr, Hamburg, Germany.



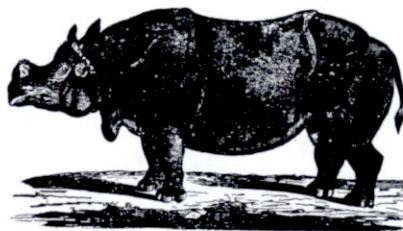
Sturtevant wrote (Billboard, 1925) that the Maginley rhino was brought into the performance and handled with a long pole inserted into a ring in the beast's nose. In 1876 we find the name "Himalaya" as the moniker for a rhino said to appear that season with A. B. Rothchilds & Co., a title which O'Brien had used the year before but which, according to Richard Conover, does not appear to have had any connection with that showman in 1876. Two years later a rhino was advertised by O'Brien's first railroad circus, an organization called Campbell's New York and Philadelphia Zoological & Equestrian Institute. In 1879 that circus was sold to George Batcheller and John B. Doris whereupon O'Brien faded from the rhino scene. A heard for the 1882 edition of Batcheller & Doris claimed a rhino. Admittedly, this is not a very persuasive "proof-of-rhino" reference, but it is the last I have to an animal that might conceivably be the Indian imported by Scovill for O'Brien in 1871.

We must now back up a few years and tackle the perplexing question as to when the first examples of the bona fide African "black" rhino and the Sumatran "hairy" rhino came to our shores. The evidence now at hand suggests that both first made their entry

in 1872. Now, it is not easy to read circus publicity material and say that a given rhino was one or the other of those species. Both have two horns and both are referred to as "black" rhinos in the accounts and ads of the 1870's. Even the Indian rhino was given that color designation, i.e., Dan Rice's "Old Put" and O'Brien's 1871 animal. I quote the following from the chronicle of the latter's capture: "The most celebrated of this species of the Pachyderm family is the Indian or **Black Rhinoceros.**" Clearly, therefore a rhino did not have to come from Africa to be identified as "black" by the American showmen of the 1870's and earlier. Adding to the problem is the fact than many times reviews of the old shows in **Clipper** and local newspapers simply refer to "rhinoceros" with no other particulars. Hence, some liberality in judgment must be employed in attempting to pin down the species of a given rhino. But, if I wait until all doubt is eliminated, this chronicle might never be written. With apologies for findings and conclusions which may some day prove erroneous or inaccurate, I will attempt to put some order to the multitude of circus rhino references during the 1870's. Although we may never know just how many rhinos did appear under canvas during that decade there is enough evidence to say that more were exhibited in those years than at any time before or since.

On June 6, 1872, Hyatt Frost, the energetic manager of the Van Amburgh circus, wrote another of those luckily preserved letters to W. W. Thomas. Frost says that "two weeks since" there arrived in St. Mary's, Canada, a consignment of animals from the Wombwell collection in Edinsurgh, Scotland," . . . among which is a Black two horned Rhinoceros, the first ever in America and the second ever in Europe." This rhino was a long time feature of the Van Amburgh circus. When famed long string teamster Jake Posey went out as a young driver with the Van Amburgh show in 1880, it carried a large rhinoceros, presumably the same animal. Ignoring the trend of circuses toward railroad transportation, the Van Amburgh show was still moving overland as a wagon show in 1880, and the big rhino den required a eight horse hitch for movement from town to town. Posey recalled that this vehicle frequently had to make long detours to get around bad roads and bridges so that it was away from the circus for a week at the time. He said the rhino cage carried a set of wooden rollers. When it came to a covered bridge with roof too low for the den to pass through, the cage wheels would be removed and the rollers used to get the brute's van safely to the other side.

I have taken Frost's description, "Black two-horned Rhinoceros," to



Black Double-Horned Sumatran Rhinoceros. Captured on the island of Sumatra, in the year 1869, at a cost of \$15,000 in gold and the lives of five natives and two hunting elephants, arriving in this country after a long and arduous journey, for Old Javanese rhinoceros great tenting campaign of 1873. This is the animal that figures so conspicuously in an old-time fable as the beast that thrust its horn into the bowels of an elephant, killing him; and being blinded by the fat and blood of the elephant, and becoming entangled, both died together, when a huge bird, called the roc, whose body was so great as to create an immense shadow as it flew through the air, residing in the neighboring night, gathered both in its talons and carried them away to feed her young.

No. 5. John Robinson's 1873 courier claimed a two-horned Sumatran rhino. Confusingly, the drawing or cut is an excellent likeness of an Indian rhino which has only one horn and is a very different animal from the Sumatran. Pfening Collection.

mean the bonafide African black rhino. That species had first arrived in Great Britain in 1868 (London zoo) and the Wombwell menagerie could have gotten the next one, particularly the next one in England.³

Between January and October, 1872 the first Sumatran or Asiatic two-horned rhinos reached Europe. One went to the Hamburg zoo, two more to the London zoo, and the fourth was, "... purchased by an agent of one of the American traveling menageries and exported to New York." (*Nature*, Lon-

No. 6. The Indian rhino cut vs Sumatran rhino text was still used by John Robinson in this detailed 1876 advertisement about the attractions in his menagerie. Pfening Collection.

JOHN BROWNSON'S
GREAT

WORLD'S EXPOSITION

The ZOOLOGICAL DEPARTMENT

50 MASSIVE DENS



50 MASSIVE DENS

ARE REQUIRED FOR THE TRANSPORTATION OF THE COLLECTION WHICH FORM

THE MAMMOTH MENAGERIE

SUMATRAN RHINOCEROS
THE AFRICAN GIRAFFE

A SEVERED ONE
CAMELS & ARABIAN UNDEVELOPERS
PAIR OF WHITE AND BLACK
Double-Backed Bactrian Camels!
THE CAMELOPARD
THE HARTEBEEST
BRAHMA OR SACRED CATTLE!
THE NYLGHAV



EMPRESS!
WHITE POLAR BEAR!
GRIZZLY BEAR!
Black Ponah and Brown Bears
THE ELAND
African Lion and a Lioness
African Leopard and a Leopard
CHETAH OR CUNCE!
THE AETHIOPIAN LEEK
PAIR OF FERRUGINOUS
ROYAL BENGAL TIGERS

A genuine Hartley's Tiger, Red India Antelope, Cashmere Goats, Honey-headed Palatine Hens, Spotted
Ago Lion, King of Ceylon's American Eagle, Deer, Bush & American Jasper, Silver Lion of California,
Bengal and Spotted Hyenas, Persian Apes, Lions, of Camel of the Andes, Puma, of American
Cougar, American Badlion Virginia Foxliars, Bengal Leopards, Bactrian Goats, Tiger, Tiger, American
Rhinos, Red Kauras, Tiger Lion, Bushlion, Lion, Spotted Tiger, Black Tiger, African
Antelope, Indian, Bears, White and Black Lions, Wild Cats, Fox, Black, Brown, & Large
Bears, Gnomes, Monkeys and Apes, Chacmas, Armadillo, Black Monkeys, etc.

don, Oct. 24, 1872, p. 518-519). A good bet on the identity of that "American traveling menagerie" would be the innovative railroad of Barnum, Coup, and Castello.

After a lapse of 17 years (following the 1854 season), P. T. Barnum reentered the traveling circus business, this time at the persuasion of and in partnership with William Cameron Coup and Dan Castello. The latter two put the show together while Barnum did little more than lend his admittedly valuable name. It was this organization that coined the famous title, "P. T. BARNUM'S GREATEST SHOW ON EARTH". Evidence at hand suggests Barnum had three or four rhinos in the early years of his new venture. Reports on the 1872 show refer to a black rhino which is later pretty conclusively shown to have been Sumatran.⁴ Toward the end of that season, Barnum agreed to lease his name and some circus property to one P. A. Older, a practice regularly engaged in by Barnum, fostered by his ego, and one that caused his considerable grief. Older was framing a small circus in Indiana for a winter tour of the South. Its method of travel was to be via wagons over rough country roads and highways. In contrast the real Barnum show had earlier during that '72 season, made the great leap forward to travel by rail on its own specially designed circus train. Other circuses had used rail transportation but the rolling stock had been railroad or "system" owned. This was the way Barnum's partner Castello had taken his show to California in 1869, the first circus to go all the way out on the new transcontinental railroad. But, that form of rail travel suffered from a lack of uniformity in the sizes and styles of available railroad cars and resulting problems of interchanging "system" cars from one railroad company to another. This problem was solved by Barnum's partner, W. C. Coup. Under his method, the circus always used its own train that could be easily switched from one railroad to another. With his specially designed flat cars, the circus wagons could be unloaded by rolling them from one railroad car to the other and thence down a ramp at the end of the train. Except for minor modifications this is the modern trailer-on-flat-car service that the railroads brag about today. So, not only did William Cameron Coup pave the way for the growth of circuses to enormous sizes, but he was also the real father of railroad "piggyback" service. But, all this is somewhat afieid from our subject pachyderms.

Returning to P. A. Older, we find him meeting the Barnum-Coup-Castello train in Indiana in November 1872 to obtain his license to use the famous name, the rhino cage, its ungainly occupant, and several other vehicles. The

big railroad show continued east to New York, and Older started south with the rhino but apparently very little else to justify the high sounding title he put on his show, to wit: "P. T. Barnum's Great Traveling Museum, Menagerie, Caravan, Hippodrome, Polytechnic Institute, International Zoological Garden, and Sig Sebastian's Royal Italian Circus." Newspapers criticized the show for advertising more than it exhibited. It played Atlanta, Georgia on December 6th and the ads proclaimed "a monster black Rhinoceros". In a review of the circus in *The Atlanta Daily Herald* under the heading, "Barnum's Great Show That Was To Be," we read the following:

"The show has exhibited in Atlanta. We have seen it. The ring performance was very fine . . . but we must confess that the menagerie and the display of wonders as advertised in their bills fell very far short of what we expected to see . . . The black rhinoceros, the royal Bengal tiger, the zebra, the gold-spotted leopard, were non est inventus . . . The circus, as we have stated was in fact — very good — and we sincerely regret our duty as journalists compels us to announce that they have advertised a large number of animals and curiosities that they failed to exhibit. In truth, all who were attracted to this show by the grand display on their posters were deceived."

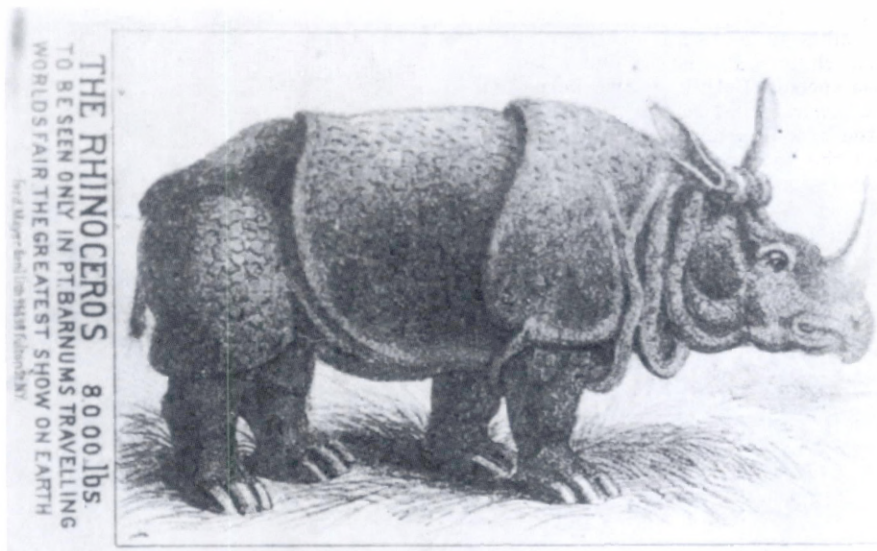
The reporter for the *Atlanta Constitution* was not quite so hard on Mr. Older's circus and wrote as follows:

"We had anticipated seeing a very extensive zoological collection of rare animals, while in truth the specimen of rare animals was small. The water cow, sea lions, rhinoceros, sacred ox, and a herd of camels, with the elephant, were the chief attractions of the menagerie."

Thus, one reporter saw the rhino but another says it was not there. Perhaps the *Daily Herald* winter was moved to describe the rhino as "non est inventus" because he did not see it as truly black in color. And in this he would have been correct for none are genuinely black.

Regardless of the ire of the *Daily Herald* reporter, the evidence is convincing that Older's edition of the Barnum Show did in fact have the rhino. After Atlanta, his circus wound its way across Alabama and Mississippi and into Louisiana, going into winter quarters at Algiers in late December. On January 13, 1873 Older purchased from Barnum and Company the show properties that he had been leasing. The price was \$50,000 with the last paragraph of the contract providing as follows:

"P. T. Barnum & Co. shall have the right to take the Rhinoceros at



No. 7. An Indian rhino litho from the Barnum show, possibly during the years 1873-1875. The "Greatest Show on Earth" title was employed at least as

\$7,000 in case the one they now have in New York should die before the start of the summer tour."

The contract specifically provided that Older could no longer use the Barnum title so his circus set out for the 1873 season under the title "Older & Chandler." A yellow fever epidemic

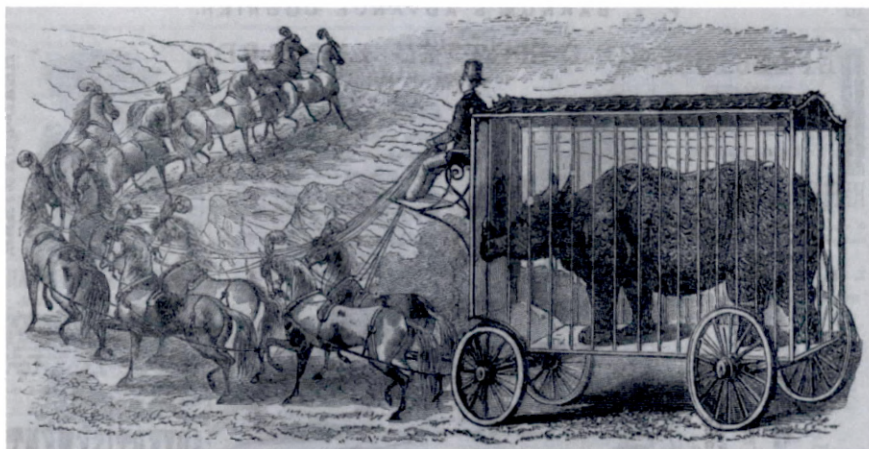
No. 8. John O'Brien's show had an Indian rhino in 1871. A New York newspaper early that year says John O'Brien has one rhino, the Van Amburgh Circus has one, George F. Bailey has two, and these are the only four with circuses. Another newspaper account says O'Brien had two rhinos for the 1871 season. Pfening Collection.



early as December, 1872, when P. A. Older leased Barnum's title and some property for a winter tour in southeastern states. Howard Tibbals collection.

in Louisiana doomed the show, and it was attached by the Sheriff of Caddo Parish. An appraisal by that official dated September 19, 1873 lists, "One wagon containing rhinoceros appraised at \$6,000." An auction was held in Shreveport, Caddo Parish, and the rhino was purchased by one James Cumpston. He placed an ad in the *Clipper* of March 21, 1874 offering to sell a black Sumatran Rhinoceros and its cage wagon for \$5,000. Just who bought the animal is unknown. But, the significant fact is Cumpston's description of his new asset as a Sumatran rhino. Thus, Barnum may have gotten that first Sumatran in 1872, and my previous writing about an African black rhino with Barnum that year would be wrong.

As we have seen, Barnum's January, 1873 contract with Older stated the famous showman had another rhino in New York, perhaps a survivor from the Hippotheatron which had just burned to the ground in December, 1872 with terrible losses for Barnum. Possible injury to the rhino may have caused its owners to question its ability to live for long. This would explain the "retake" clause in the Older contract. In the winter of 1872-73 Barnum purchased another rhino for \$17,000. This beast did not make an entire season. It died in Philadelphia on September 29, 1873 after suffering a fit in which it nearly tore up its cage. There are detailed accounts of this tragedy in the Philadelphia newspapers and, while the species is not stated, descriptions of the immense size and strength of the rhino suggest that it was Indian. The *Philadelphia Inquirer* said the deceased brute was to be replaced immediately by another then in residence at Bar-



num's Bridgeport, Connecticut, winter quarters. This may have been "Pete" the Indian rhino that, two years later, Barnum sold to the Philadelphia zoo. "Pete" was received by that institution on September 3, 1875 and lived there for a quarter of a century until his death on January 3, 1901.

If my count is correct we have described three and perhaps four rhinos for Barnum & Co. between 1872 and 1875. That circus was reorganized at the end of the 1875 season when W. C. Coup withdrew from the picture. This may account for the sale of "Pete" to the Philadelphia zoo. The new management was headed up by a group of the old "Flat-foot" showmen with Barnum's name being the most significant contribution by the Bridgeport impresario. This version of the Barnum show lasted through the 1880 season. According to Richard Conover it claimed a rhino through at least the 1878 season. When the "Flat-foot" association with Barnum ended,

No. 9. A 12 horse hitch pulled Barnum's rhino cage across this 1875 courier. Pfening Collection.

it was replaced by the partnership that was to eclipse all that had gone before — P. T. Barnum and James A. Bailey. But, this is getting too far ahead.

The Cincinnati based showman, John Robinson, was one of the earliest to claim a Sumatran rhino. When he brought his "Old John Robinson's Great Zoological Exposition and World's Fair of Wonders" to Atlanta, Georgia, in November, 1872 his ads made a big to do about the black Sumatran Rhinoceros, and a "rhinoceros" was noted by local newspapermen who reviewed the show. This animal was given a lot of publicity

No. 10. A W. W. Cole courier for 1885. From 1878 until 1886 Cole's circus exhibited a genuine African two-horned rhino, a female named "Bohu". Pfening Collection.

\$10,000 TWO HORNED RHINOCEROS

AN EXCLUSIVE FEATURE POSITIVELY POSSESSED.



through the 1876 season. It was always advertised as a Sumatran and was said to have been captured on that island in 1869. There is no doubt that "Old John" had a rhino during those years, but there is a serious question whether it was really a Sumatran. Instead of using a picture of an Asiatic two horned rhino, the 1873 and 1876 ads used an excellent drawing of an Indian, armored rhino. And on April 14, 1877 John Robinson deposited a rhino at the Cincinnati zoo which, according to zoo records, was an Indian and not a Sumatran. It either died in the zoo in 1878 or was returned to Robinson that year. Perhaps "Old John" only had the Indian during the 1870's or maybe there were two, a Sumatran later replaced by an Indian.

What may have been a third rhino, an animal again designated by Robinson's ads as a Sumatran, is mentioned in the publicity for the Carlyle, Pennsylvania date in 1880. This may be the "Forty thousand dollar, two horned Rhinoceros, seven feet high, weighing 9,000 pounds . . ." claimed in such exaggerated terms by California ads when the John Robinson show was on the Pacific Coast in 1882. Five years later the aggregation was again in California. This time the enthusiasm of the publicity department had moderated because the ads described the rhino simply as a "double horned rhinoceros." The lack of embellishment may signify a non-existent animal, i. e., one that had died between trips to California. It is wise to be wary of a casual reference in an advertisement when the animal previously received heavy publicity.

In 1889 the Robinson Show got a new rhino. According to *Clipper* a group of animals were received by the circus on June 22nd of that year, among which were an eland, hippo, and "two-horned" rhinoceros, perhaps an African. Although the John Robinson title went out almost every season for the next 41 years (under a variety of different managers and owners), this was the last rhino to troupe under that banner.

We must now cross the sea to London on the cold and rainy evening of December 7, 1872. The site is the Victoria Docks on the River Thames where the steamer *Orchis* has arrived from Singapore carrying among its cargo an adult female Sumatran rhino. About 7:00 o'clock its keeper heard a feeble squeaking voice emanating from the rhino crate. Upon investigating he was surprised to find that the female had given birth to a calf. While the female was bred in the wild, this was the first rhino born in captivity. Mother and baby were removed to the stables of their owner, a certain Mr. Rice who had arranged to ship them to America. Unfortunately the youngster died after some two weeks and the mother, together with the remains of the calf, were shipped across the Atlantic. No

doubt, the destination was an American circus. But, which one. A likely candidate would be the Adam Forepaugh Circus. Dick Conover calls this the largest circus of the 1870's and 1880's (Conover, *The Great Forepaugh Show* — 1959). Forepaugh believed in the drawing power of animals, and his show went in heavily for menagerie attractions and performing beasts. Conover says the idea of measuring the size of a circus by the number of its elephants can be attributed to Forepaugh.

Coinciding with the presumed arrival in America of the Sumatran rhino mother from England, an 1873 insurance appraisal of Forepaugh's circus assets lists, "1 Rhinoceros — \$3,000." And, the 1874 advertisements for Forepaugh's aggregation claimed, "A monster two-horned hairy rhinoceros, as large as an elephant." This beast met a tragic end in upstate New York, a victim of the perils of wagon travel over the crude roads of the day. The 1875 season was the last wagon show tour for Forepaugh. The next year he switched to railroad travel exclusively, but the move came too late for his rhino. October 13, 1875, while the caravan of wagons and teams was en route between Amsterdam and Schenectady, N. Y., the rhino cage fell through a bridge at a place called Phillip's Lock. The rhino's back was broken and it was taken to Hoffman's Ferry. Five days later the Albany Evening Times reported that the poor brute was still alive but had lost the use of its hind legs. Doubtlessly, the beast died soon after.

Between this event and the death of Adam Forepaugh in January, 1890, his circus had one or two more rhinos. The 1877 through 1879 editions claimed one that in some ads is described as being "black", in others as weighing three tons, and in still others as weighing 6 tons, the latter two being good examples of the publicity man's heavy foot on the weighing scales. C. P. Fox advises me that Forepaugh also had a rhino with his 1884 show (perhaps a different animal). And, the 1888 parade lineup lists a "big rhino den — drawn by 8 horses." [Forepaugh Whitie, *White Tops* Dec. 1939 — Jan. 1940, p. 6]

We now turn our attention to the man generally conceded as the most brilliant and successful individual showman of all time, James A. Bailey. Born James Anthony McGinnis, he was the dominant personality and cast the greatest influence on the course of circus history from 1880 until his death in 1906. During a meteoric career, he gained control of such major circuses and titles as P. T. Barnum, Adam Forepaugh, Sells Brothers, and Buffalo Bill's Wild West. His achievements included circus tours of Australia, Java, New Zealand, Tasmania, South America, and later, Great Britain and continental Europe.

In 1876 I find the first mention of a rhino with one of Bailey's shows. In October of that year he and his partner James E. Cooper left San Francisco bound for Australia with their show, Cooper, Bailey & Co.'s International Allied Shows. According to Marian Murray [Circus From Rome To Ringling, p. 240] a rhino was among the animals that embarked on that Journey. However, a question as to the authenticity of this reference is raised by the failure of Cooper & Bailey to advertise a rhino. Richard Conover has a number of clippings about the Cooper-Bailey show, beginning with Oshkosh, Wisconsin on August 1, 1876 and ending in mid-January, 1877 after the engagement in Melbourne, Australia. In none of them is a rhino mentioned although the giraffe and hippo are frequently described. Similarly, Chang Reynolds reports that a rhino is not mentioned in ads for the engagement in Los Angeles, just prior to the show's departure for Australia. Surely the clever Bailey would not buy a rhino and fail to advertise it?



No. 11. W. W. Cole's female African rhino as she looked in 1907 near the end of her days in the Central Park Zoo. She was purchased by New York City at the auction of the Cole circus in New Orleans in 1886 and was the first African rhino in an American Zoo. Photo from F. W. Glasier collection at the Ringling Circus Museum, Sarasota, Florida.

Willson Disher, a British circus historian, is credited by the aforesaid Miss Murray⁵ with a story that plainly says Cooper & Bailey had a rhino during the first part of their 1877 Australian tour. On April 9-13 of that year the circus was shipped from Hobart Town, Tasmania to Sydney, New South Wales. Mr. Disher's story says the voyage aboard the City of Sydney encountered a violent storm during which the giraffe was killed and the rhino washed overboard. Maybe the show's hippo, and not a rhino, made that unfortunate "splash-down". I have occasionally come across writings which mistake one those pachyderms for the other. In any event the Cooper & Bailey circus would seem to have been rhino-less at the end of the regular 1877 tour that concluded in

June when the show went into winter quarters at Sydney (June would be the start of winter in Australia). If we can rely on Miss Murray's account of the Australian tour, the partners obtained a rhino while "down under,"^{5a} But, where would they have gotten it? In those days Australia would have been somewhat remote from the main stream of the wild animal trade. One explanation is that Cooper and Bailey acquired it during their 1877 winter tour of Java. A limited edition of their show left Sydney for that island after the close of the regular 1877 season. It played stands of 7 days at Soerabaya (now Surabaya), 20 days at Semarang, and 30 days at Batavia (now Djakarta). On Thursday, October 4, 1877 it set sail on the return voyage to quarters in Sydney. With a visit of almost two months in Java, there would have been plenty of opportunity to acquire a Javan or Sondaic rhino. That species is nearly extinct today, but it was not so scarce in the days of Cooper & Bailey's expedition. The one the London zoo got in 1874 had been shipped from Batavia, and in his

monograph on the Javan rhino H. J. V. Sody relates a number of 19th century reports about these rhinos being kept in gardens and parks around Batavia and Soerkarta. Of Course, I am merely speculating about Cooper & Bailey's acquiring this particular species, but the opportunity was present, and the prospect is sufficiently exciting to warrant presentation of this rationale.

Whatever kind of rhino this was, it too had some rough ocean travel before getting to America. From April 29 to June 24, 1878 the Cooper & Bailey show tossed about on the chartered vessel "Golden Sea" en route from Auckland, New Zealand to Callao, Peru. Marian Murray's aforesaid book relates how the rhino got loose in the hold of the ship during a violent storm. Apparently he was subdued, recaged, and continued the tour of cities along the west coast of South America and around awesome Cape Horn to the final stand at Buenos Aires, Argentina. While truly an international show, Cooper & Bailey's circus was considerably worn out when it finally reached the end of its journey at the port of New York in December, 1878.

The next season, 1879, we find a rhino listed among the Cooper & Bailey menagerie attractions. It died at Ottawa, Kansas on July 30th of that year. Based on the foregoing that animal would appear to be the selfsame one that joined out during the Australian tour.^{5b} I would like to say this was a Javan rhino, but this may never be proved until someone unearths its remains in Franklin County, Kansas.

Ocean travel for rhinos in the late 1870's was particularly hazardous. An interesting story, said to have come from San Francisco, appears in the German zoo periodical *Der Zoologische Garten* for 1879 at page 157. It relates that the ship *Colon* arrived in San Francisco from New York carrying some wild animals for the Montgomery menagerie among which was a rhino from Java. The voyage had been quite exciting. Near Cape Hatteras, North Carolina a big wave smashed across the bow of the ship and broke open the rhino cage. The beast got loose on the deck and created havoc. It charged and killed a horse which was being shipped to the President of Peru. Ship Captain Griffin and his men shot it, but the bullets bounced off, and it ran into the cabin of ship's doctor Agnew. It was finally lassoed and subdued by its keeper, Henry Griss.

This account is highly significant but mystifying; significant because it is the only definite account of a Javan rhino in America; mystifying because there was no Montgomery menagerie in San Francisco in 1879. There has never been any zoo type exhibit by that name. The only explanation I can offer is that the name refers to the showman Montgomery Queen. From 1874 until 1877 he used Hayward, California, across the bay from San Francisco as his base of operations. Each year he played a long engagement in San Francisco. After the 1877 opening, his circus headed east, never to return to California. Queen lost interest in the business; his circus got into financial difficulty and was sold at an auction in Louisville, Kentucky. Thus, we see Montgomery Queen had been gone from California for some two years when the reference to "Montgomery menagerie" shows up in the German zoo periodical. Perhaps the Javan rhino story, while published in Germany in 1879, was actually describing events that occurred several years earlier when Queen was active in San Francisco. But, this explanation runs afoul of other definitely established facts. In 1877 Montgomery Queen obtained an African rhino that his ads proclaimed to be the first of the tribe ever exhibited on the west coast. That was Queen's last season so it would seem he never had but one rhino, and all the references I have seen say it was an African two-horned in stead of a Javan which has only one horn.

When the Queen circus was sold at



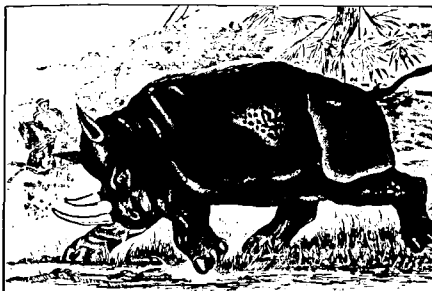
No. 12. Barnum and London's Indian rhino of the early 1880's had a knack for impaling its tormentor upon its horn. This ad is from an 1881 courier. Pfening Collection.

auction on February 21, 1878, "The Sells Bros. of Columbus, Ohio bought the double-horned African rhinoceros for \$3,600," to quote *Clipper*, March 2, 1878. Thus enter the brothers Sells into our rhino chronicle. I believe this was the first rhino owned by those Columbus, Ohio showmen.⁶ As far as I know it is the only one of our subject pachyderms that has escaped on American soil. The *Pittsburgh (Pa.) Leader* for May 1, 1878 recorded those trying moments, thusly:

A RHINOCEROS HUNT

At about eight o'clock this morning, while Sells' Bros. Circus was coming into the city by way of the Panhandle railroad, a collision happened which overturned and broke three of the cages containing wild beasts, occupied respectively by a rhinoceros, a black bear and a cub lion. A large crowd of people had been attracted to the spot, as the train had been standing there some time, and when the cages were overturned, the rhinoceros escaped and started up the track at a rapid

No. 13. The S. H. Barrett circus, a Sells brothers subsidiary used this ad in 1882. The publicity men let their verbiage get the best of them when it came to the rhino. The word "Brobdingnag" was coined by Jonathan Swift in *Gulliver's Travels*. Pfening Collection.



pace, accompanied by the now thoroughly excited crowd which was rapidly augmented until it numbered hundreds of men, women, and children. The animal, apparently frightened by the cries and yells of the pursuing throng, rushed frantically up the track some four or five hundred yards. It was closely followed by Kelly, the keeper who succeeded in getting hold of its ears with a hope of capturing it, but finding it impossible to stop the brute in this way, he sprang upon its back and was carried several yards further. Running up to a locomotive, the animal put his horn under the cowcatcher and tore off a piece of one of the iron bars. He then attacked a box car and tore a hole in it. Attempting to run again he slipped and fell on the track, when a noose, which had been prepared, was quickly thrown over his head, and the huge monster was pulled into a box car by the united services of over one hundred men. The bear was chained and did not get away, while the cage containing the lion was only injured in the running gear."

If this was an African rhino as its Montgomery Queen origin suggests, its owners tried to change its spots the next year. Advertisements for engagements in Ohio in April, 1879 described it as follows: "A \$22,000 2-horned Black Hairy Rhinoceros, the only one ever imported . . . a tremendous brute, and both horns are well developed" (Springfield, Ohio, April 22nd); and "A \$22,000 DOUBLE-HORNED MONSTER RHINOCEROS, THE FIRST AND ONLY ONE EVER IMPORTED . . . the quixotic double-horned Rhinoceros that attempted a duel with a locomotive at Pittsburgh . . ." (Urbana, Ohio, April 24th). The Sells rhino picture from 1879 to 1885 is clouded by constant and heavy advertisement of the Asiatic two-horned rhino and by the emergence of a subsidiary show, S. H. Barrett, which also claimed a rhino during the last three years of that period. I would question the Sells' ownership of two rhinos at the same time until better proof is uncovered. That there was only one rhino is suggested by Jake Posey. In his autobiography, *Last of the 40-Horse Drivers* (p. 21), he tells of an amusing incident that happened while he was wintering with the Sells show at its Columbus, Ohio quarters in 1882-83, to wit:

"My sleeping quarters were over the rhinoceros, which was housed in a pen 10 by 10 feet. I took some discarded seat planks and laid them over the pen, found an old bed ticking, and filled it with straw. That, with my blankets, made a very comfortable bed. I had picked that spot on account of the heat

in the building. One night the plank broke and I went down into the pen with the rhino. It was frightened as badly as I was, and I regained my feet and got out of the pen before the rhino knew what had happened."

I have not found any references to this rhino after the 1885 season. That year Sells Bros. Circus claimed a "two horned rhino" at Elgin, Illinois while out on the west coast their subsidiary, S. H. Barrett's New United Railroad Show, Triple Circus, World Menagerie, and Grand Racing Carnival, was claiming a "five toed Summatarian" (sic) rhinoceros. As I say, I think one of these shows had an imaginary animal.

On this note of uncertainty we leave the brothers Sells and repair to the lot of William Washington Cole's Circus in 1878. We find the proprietor has just imported a female African black rhino from Hamburg, Germany. Unlike many of the pachyderms discussed herein, this one's species and circus career is well documented in the *New York Times* for December 15, 1886 at page 8. This animal, whose circus name was "Bohu" spent eight seasons with W. W. Cole's circus, including a tour of Australia and New Zealand in 1880-81, the Cole Show being the second American Circus to set sail for the South Pacific. Cole's circus was sold at auction in New Orleans, Louisiana at the end of the 1886 season, and "Bohu" was purchased by the City of New York for \$4,200.00. She arrived at the Central Park Zoo on December 14, 1886, the first African black rhino to reside in an American zoo. In Central Park she was known as "Smiles", and the late William Mann wrote that she was a vicious animal.⁷ Her meanness must have been a good tonic because "Smiles" was a long lived animal. She was still at the zoo in 1907. That is the date F. W. Glasier took the photograph of her which is reproduced here. This is my last reference to her; and she had then been in captivity for 29 years. She must have died soon thereafter. Even so, "Smiles" nee "Bohu" appears to have been the longest lived of any of the rhinos that have tramped the tanbark trail.

In the *Times*' story about "Bohu's" arrival at Central Park it is stated that the Barnum Circus had the only other African rhino in the country at that time. P. T. Barnum and James A. Bailey joined forces late in 1880 and, together with James L. Hutchinson, organized the circus that later would become world famous under the title 'Barnum & Bailey's Greatest Show on Earth.' However, for the 1881 through 1887 seasons it officially did business under the banner "P. T. Barnum's Greatest Show on Earth and The Great London Circus and Sanger's Royal British Menagerie" — Barnum and London for short. The 1881 edition claimed a giant

SOLID AS THE ETERNAL HILLS!

ADAM FOREPAUGH'S

LARGEST AND GREATEST

SHOW OF EARTH

IMMENSE QUARTETTE OF MENAGERIES, COLOSSAL COMBINED

MUSEUMS, TREMENDOUS AND NOVEL ELEVATED STAGE,

SUPERB 4-RING CIRCUS



CLASSIC ROMAN HIPPODROME

25 TRAINED ELEPHANTS

FROM THE 8-FOOT HIGH PIOMY DWAY TO THE MIGHTY, MAJESTIC BOLIVAR

No. 14. Adam Forepaugh claimed two rhinos in this 1887 ad. Pfening Collection.

rhinoceros weighing six tons with folds of skin two inches thick. Ads and lithographs pictured him as a huge and terrifying Indian rhino, trampling through would be captors and impaling the most unfortunate of the lot upon his horn. In 1883-1886 Barnum and London carried two rhinos at one time, in the

No. 15. African black, two-horned rhino and keeper. In 1872 Hyatt Frost's Van Amburgh circus obtained a rhino that was probably the first of this species seen in America. This excellent photo, provided by Tom Scaperlanda of San Antonio, Texas, is unidentified as to circus or year. It was almost surely taken after 1930. A good bet might be Ringling-Barnum around 1935. Tom Scaperlanda collection.



same menagerie. Advertisements for the stand at Guelph, Ontario on July 10, 1883 mention them, one said to be a "two horned" animal. The 1886 route book says the occupant of cage no 57 was an African rhinoceros while a double-horned rhino traveled in no. 73. The "double-horned" beast must have been another African rhino or a Sumatran which also has two horns. My notes do not reveal how long either of them tramped with the Greatest Show on Earth.

I do not have anything on Barnum & Bailey rhinos for the next ten years, a period which saw the death of Barnum in 1891 and the ascendancy of James Bailey to sole ownership of the Greatest Show on Earth. Then, in February, 1895 a female Sumatran rhino of the *lasiotis* subspecies, the so-called hairy-eared rhino, gave birth to a calf in Calcutta, India. This was the third rhino born in captivity all to the Sumatran species. The first was aboard the steamer *Orchis* as related previously. The second took place at the Alipore zoo in Calcutta on January 30, 1889, and of the three this second calf appears to have been the only one bred in captivity. Be these facts as they are, the youngster born in 1895, together with its mother, were shipped to the dealer Carl Hagenbeck in Hamburg. Dr. Hans Kuhn of Heidelberg advises me that Noack published a drawing and description of them in *Der Zoologische Garten* in 1896 in which it is stated that mother and calf were sold to Barnum & Bailey for 25,000 marks. With such a large price and so rare an attraction, one would expect to find a lot of contemporary American publicity about these rhinos. Not so, I have been unable to find another reference to them.⁸ This makes me wonder if they survived the voyage to our shores.

After the close of the 1897 season, James Bailey took his circus to Europe for a five year tour. The menagerie was loaded aboard the *S. S. Massachusetts* of the American Transport Lines and



on the evening of November 12, 1897 sailed for Great Britain, arriving at the Royal Albert dock, on November 25th. I am not certain if the circus had a rhino at this time. However, when the show reached Holland during the 1901 season it was apparently exhibiting a young Indian rhino. In the *Book of Wonders with Barnum and Bailey's Greatest Show On Earth*, published in the Dutch language in 1901, at page 37, reference is made to a young Indian rhino with the comment that these animals do well in menageries but are commonly evil tempered and not many can cope with them.⁹

Leaving Barnum & Bailey in Europe, we come back to American in the year 1879 and find the Janesville, Wisconsin showman Burr Robbins listing "One Rhinoceros" among the animals exhibited in his menagerie [White Tops, Jan.-Feb. 1963, p. 6]. This or a replacement animal is mentioned in Robbins' ads for 1884, 1885, and 1887. They variously described the beast as a "Giant Rhinoceros," "Black Rhino," and "Sumatran Rhino". Determination of its true species awaits further research.

Moving along, our story again crosses the path cut by James Bailey. The January, 1890 funeral procession for old

No. 16. An unusual photo (c 1962) showing a female Indian rhino and her calf in the snow at Basel, Switzerland Zoo. Photo by Paul Steinemann courtesy of Basel Zoological Garden.

Adam Forepaugh had hardly returned his grieving widow to her home when Bailey's agent Cooper came calling with a proposal to acquire that famous title and all show properties from her late husband's estate. The net result was a March, 1890 sale to Messrs. Cooper, Bailey, plus an aging and reluctant Barnum, with the ambitious Bailey acquiring sole ownership following the deaths of Barnum in 1891 and Cooper in 1892. The Great Adam Forepaugh

No. 17. A rhino treasure at the Basel Zoo (1968). These four animals are worth at least \$100,000 on today's market. The Swiss Zoo is world famous for its suc-

Show, under Bailey's guiding hand, continued to troupe in all its former grandeur during the 1890-1893 seasons. And, it carried a Sumatran rhino. Thanks to the then unfortunate economic panic of 1892-1893 we can be certain about the species of this rhino. Because of the bad times, the Forepaugh show did poorly in '93 and master Bailey decided upon a drastic reduction in its size. Hence, when the circus closed that year, most of its menagerie was loaned to the National zoo in Washington, D. C. Zoo records show that a female Sumatran rhino was deposited by the Forepaugh Circus on November 7, 1893.

While the rhino visited in Washington in '94 and '95, the Sells Brothers of Columbus, Ohio were taking a licking at the box office from a combination of bad times and competition from the young and aggressive Ringling Brothers of Baraboo. The Sells turned to Bailey for help, and help he did — right into the ultimate control of their circus. In return for an interest in their show, Bailey agreed to let the Sells use the Forepaugh name plus some of its property, including the Sumatran rhino then residing in Washington. Thus, on March 24, 1896 the rhino left the comfort of the zoo destined for Columbus, Ohio and cage wagon no. 49 in the menagerie of Adam Forepaugh and Sells Brothers, America's Greatest Shows Consolidated. This was a big menagerie with no less than 32 cages [Pfening, *BAND-WAGON*, Jan.-Feb. 1964, p. 8]. Conditions were sufficiently crowded that our rhino had to share cage no. 49 with an American deer. This was a 15, 2/3 foot long wagon of drop frame construction. No doubt, the deer occupied a small compartment over the front wheels with the rhino in the roomier lower compartment in the rear. Since the Sumatran rhino is a much smaller animal than any of the other species this was probably as comfortable an arrangement as most circus rhinos have enjoyed. Nevertheless, I have not found any other instance where a rhino shared a railroad show type cage wagon with another kind of animal. When Forepaugh—Sells played Anderson, S. C. on November 18, 1896, the ads mentioned a rhino, and this is my last reference to it. I will speculate that this Sumatran rhino died before 1900. It was certainly gone by

cess in breeding Indian rhinos. Ten calves have been born there since 1956. Photo by Paul Steinemann courtesy of Basel Zoological Garden.



1905 because it is not listed in a detailed inventory of animals and other circus property prepared on January 10th of that year for purposes of selling the entire Forepaugh — Sells show.

In Bob Parkinson's extensive circus ad collection is one for the Walter L. Main Circus at Elroy, Wisconsin on June 24, 1892 which claims a rhino among the menagerie attractions. But, I am not yet ready to accept this as proof of the fact. Mr. Main's circus was small enough that a rhino would certainly be a stellar attraction. Yet, it is not mentioned in either Chindahl's historical sketch of that show [White Tops, Nov.-Dec. 1956] or Louis E. Cooke's biography of Walter L. Main [Bandwagon, May-Aug. 1967] Also casting doubt on the reliability of the 1892 ad is the omission of any reference to a rhino in the accounts of the Main train wreck in 1893 and in the detailed route books for 1894 and 1895. We must not forget that in 1897 Mr. Main's flamboyant advertising parlayed a docile and sleepy-eyed common water buffalo into "The Bovalapus, Fearful, Frightful, Awful, Wonderful, Blood-Sweating, Two Horned, Cloven-Hoofed, Lives On Land, Lives In The Sea." Such a productive pen could easily slip a rhino into the 1892 ads.

At this juncture, we encounter the Ringling Brothers of Baraboo, Wisconsin, whose organization was destined to eclipse all of circudom in numbers of rhinos and every other facet of the business. But, from the evidence at hand, I cannot say for sure that they exhibited one of our subject pachyderms before the turn of the century. Their 1891 route book says one Joe McDonald was the driver of a six horse hitch on the "rhino den", but a list of their menagerie animals and cages for '91 or '92 does not mention such a beast. The route book for 1894 mentions a "thick-skinned rhinoceros", and the 1895 edition says a rhino was in cage no. 24. Advertising couriers for '95 claim a "Monster Bi-Horned Nas-Horn", accompanied by an inconsistent drawing of a one-horned armored rhino. In the Clipper for June 27, 1896 (P. 262) under "Ringling Notes" it is said that the show expects to receive a rhinoceros in the latter part of August. Could this be a clue that the brothers had not previously exhibited such an animal? Later issues of the 1896 Clipper did not say whether the anticipated rhino actually joined out.

Your writer's reluctance to accept the aforesaid evidence as proof of rhino ownership by the Ringlings may be inconsistent with his authentication of other rhinos discussed herein, sometimes on the basis of more tenuous references than those for the Baraboo brothers. But, I feel like applying a stronger test in the case of the Ringlings. So much has been written and

NOT HERE TO-DAY!

THE GREAT
**Adam Forepaugh
And Sells Brothers'**
2 BIG SHOWS COMBINED

Is double the size and has ten times the BIGGEST MENAGERIE of any Show that will be here this season.

**NO Living
Rhinoceros**



WITH THE SHOW HERE TO-DAY. 4-Paw & Sells Brothers' United Shows exhibit the only ONE.

No. 19. Forepaugh-Sells used this November 1896 herald urging the local populace to ignore the circus then in town and to wait to see their show which exhibited the only rhino. They actually had a rare Sumatran. Pfening Collection.

said about every facet of their circuses that I would expect the bona fide presence of a rhino in the 1890s to be more persuasively recorded than is the case. Noted Ringling authority Sverre O. Braathen of Madison, Wisconsin does not believe those brothers had a rhino before 1902. His opinion is entitled to great weight for not only does he have many of their original records in his collection, but he has also reviewed all the Baraboo (Sauk County) newspaper articles pertaining to the Ringling show. He says the first rhino mentioned is the one that arrived in December, 1902.

During the preceeding pages, covering the period from 1865 to 1900, we have encountered a minimum of about 20 and a maximum of some 38 rhinos. No doubt sales or trades between shows, unknown to me, have caused some duplication. Nevertheless, the evidence is convincing that the majority of all the rhinos that have ever trouped were exhibited during the 35 years covered, with the 15 year period from 1870 to 1885 being that when the beasts were most common.

In the next installment we look at the circus rhinos since 1900.

1. Clipper, June 18, 1870 and advertisement in DuQuoin, Iowa August 16, 1870.
2. Posey, Jake, Last of the 40-Horse Drivers, Vantage Press (1959), pp. 16-17.

3. There is a chance the Hyatt Frost rhino could have been a Sumatran. That species first showed up in Europe in 1872, the Sumatran also has two horns, the word "black" was used for both, and Frost did not say his rhino was from Africa. Other evidence, however, suggests either John Robinson or Barnum got the first Sumatran. Therefore, until someone definite turns up in favor of the Sumatran origin for Hyatt Frost's rhino, I will continue to say he got the first genuine African black rhino.
4. In my article about African black rhinos in captivity in International Zoo Yearbook, Vol. IV, 1962, London, at page 112, I say this was an African rhino. The same statement is made in the first installment of this rhino history (Bandwagon), Nov. - Dec. 1968, p. 8). On checking my source material about this 1872 Barnum animal I find it merely states "black rhino". The African identification is an unfortunate presumption on my part. As we shall see, it appears to have been a Sumatran.
5. Murray, Marian, Circus! From Rome To Ringling, Appleton - Century - Crofts, New York (1956) pp. 240-241.
- 5a. Circus! Rome To Ringling. On pages 240-241 Miss Murray quotes Disher about the one that washed overboard in 1877. Later on page 241 she mentions a rhino getting loose during the return voyage from Australia in 1878. If this is correct, the second animal would have to be a new rhino obtained during the stay in Australia.
- 5b. It is entirely possible that the 1879 rhino was purchased in America after the circus returned from its international journey. I do not believe it could have come from the Howes Great London Circus that Bailey purchased and merged with his show for the 1879 season. A detailed list of the animals with Howes Great London in 1877 does not list a rhino and Richard Conover does not believe it added one before Bailey took over.
6. An advertisement for Sells Bros. at Ft. Scott, Kansas on April 28, 1877 mentions a rhino but with no corroborative evidence, I am reluctant to accept the ad as proof of the fact.
7. Mann, Wm. M. Wild Animals In and Out of the Zoo, Washington, D. C., Smithsonian Institution (1930) pp. 209-210.
8. Dr. Kuhn's data is repeated by Bernhard Grzimek in "Die gegenwartige Zahl der Nashorn auf der Erde (Teil 2)", Sauge-tierkundliche Mitteilungen, Band VIII, Heft 1/2, July 1, 1960. The same story, up to the alleged sale to Barnum & Bailey, also appears on p. 102 of C.A.W. Guggisberg's S.O.S. Rhino, Andre Deutsch Ltd., London, 1966.
9. From H. J. V Sody "Das Javanische Nas-horn", Zeitschrift fur Sauge-tierkunde (1959) pp. 195 and 239
10. Chang Reynolds, "The Bovalapus Brigade" Bandwagon, Nov. - Dec., 1963.

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"THE STORY OF MR. CIRCUS", Chas. T. Hunt, Sr. as told to John Cloutman. Its the story simply told of the success and failure, heartbreaks and laughter, thrills and routine of the Hunt Brothers Circus from 1892 to publication year 1954. Its the memorable things that happened during 63 years travels of one of the best known and most loved circus in the country. A new 352 page, small print, 16 picture copy is available at the 1954 published price . . . \$3.50 post-paid.

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Detail from
Lion and
Gladiator Wagon

Happy New Year

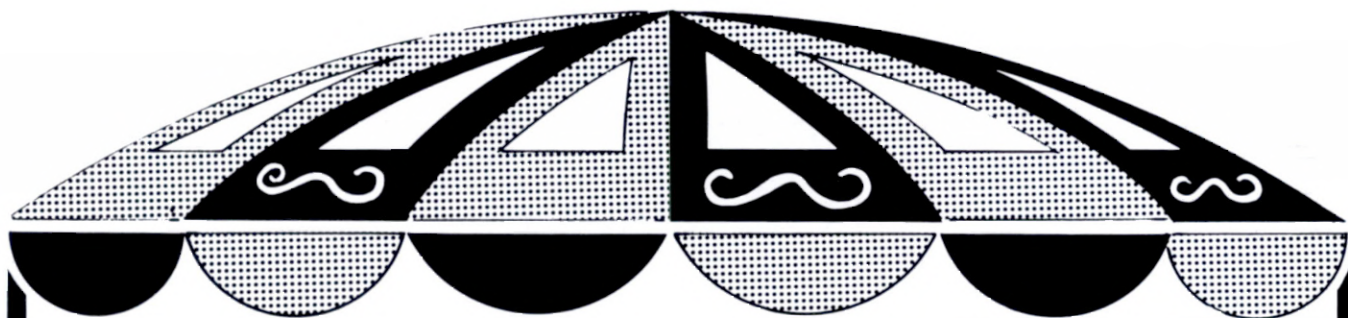
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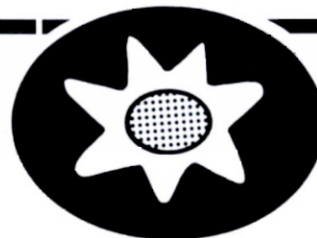
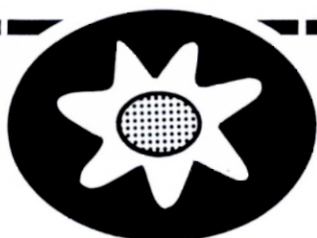
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Season's Greetings

**to
Circus Performers And
Circus Fans Everywhere**

**Grace Weckwerth
C.F.A. P.E.T.A. C.H.S.
C.C.A. and C.F. Great Britain**

With each passing year, we are increasingly aware of the significance in our nation's history of the era known to us as the Golden Age of the Circus. As custodians of the many-sided records of those colorful years, ours is a fruitful and satisfying fellowship.

Warmest good wishes of the season to one and all.

Joe M. Heiser, Jr.

C.H.S. 479 — Houston

SEASONS GREETINGS



Ann Moore Akeman — D. R. Miller — Ted Bowman

REMEMBER THE "BLUE HEAVEN CIRCUIT"?

BY MURRAY POWERS

It was that for Ringling Brothers-Barnum and Bailey Circus for two months back in 1944 — the time the Big Show went into stadiums and ball parks.

I dubbed it the "Blue Heaven Circuit" in the Akron, O., Beacon Journal when the circus opened its brief tentless season in Akron's Rubber Bowl. And Nat Green, beloved outdoor show business reporter for the old Billboard, continued the description in his accounts of the show's operation.

This is the 100th anniversary of the RB-B&B Circus, now playing exclusively in arenas through the country. It may be worth recalling that it was just 26 years ago that the Ringling people took the first steps that finally brought the show indoors.

It is questionable if Ringling officials knew where they were going back in late July of 1944. They just wanted to get somewhere after the horrible experience they had been through — the Hartford fire that had taken 168 lives. The show wanted to get on its feet once again, although crippled in mind, morale, equipment and purse. Its leaders were facing prison terms and the organization was facing hundreds of thousands of dollars in lawsuits.

Of course, the final actual steps to bring Ringling into arenas were taken July 16, 1956 — 12 years later — in Pittsburgh when, beset by labor troubles, bad weather, rising costs, hard-to-find help, John Ringling North called a halt to the season and said: "The tented circus, as it now exists, is in my opinion, a thing of the past."

(It was rather a coincidence that Akron, which was the starter for the

open season in 1944, was one of the last dates played in 1956. The show played Akron Friday, the 13th, dragged in from a 45-mile jump from Youngstown after noon and forcing the cancellation of the matinee. The show's troubles had been given widespread publicity. And that day radio station news reporters so loudly publicized the woes and the late arrival and cancellation of the matinee that a tremendous crowd turned out that night, probably the biggest circus crowd in Akron's history. Hippodrome track numbers had to be abandoned.)

How did it happen that Akron was picked for the start of the stadium-ball park season? Charles A. Burns, then manager of Akron's Rubber Bowl and the municipal golf course, sent a telegram of condolence after the fire to Robert Ringling who had become president of the circus in the then frequent powershifts. In his telegram Burns expressed the hope that the show, in the greatest tradition of the circus, would be able to continue.

Within a few weeks Robert Ringling called Burns at the golf course, thanked him for his telegram and said the show would like to come into the Akron Bowl if there were open dates. The Bowl, seating 35,000 persons comfortably and one of the finest from a spectator standpoint, had been built by the Works Progress Administration just before

This overall view shows the setting up of the show for the first time without a tent. The front doors in the background, with side show and ticket wagons outside the gate of the stadium.



World War II. Ringling said he needed no contract as long as Burns said the show could have the Bowl. He agreed to pay \$1500 a day for the three-day stand.

The circus left Hartford July 15 and sadly moved back to Sarasota. The decision was made for the tentless season and in 15 days the show gathered itself together and prepared to start out.

The show left Florida on Sunday, July 30, on 68 of its red and yellow coaches, flats and stock cars, moving in two sections.



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PRODUCED BY

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Magnificent NEW Super Spectacles, Fabulous
Features and Amazingly Accomplished Acts
and Artists in Amplitudinous Abundance!

The circus made two feeding stops, at Atlanta and Cincinnati, and completed the 1300-mile trip to Akron on Wednesday. But this was a period of problems and the first in Akron occurred when it was found that the flats were turned in the wrong direction for unloading. The flats were taken to Hudson, Ohio, 15 miles away and turned around.

It was a six-mile haul from the railroads near the Firestone plant, traditional Akron circus unloading location, to the Rubber Bowl. George Smith, the show's general manager, had been in



The free menagerie is partly shown here at the entrance of the Rubber Bowl in Akron, Ohio in 1944. All photos by Akron Beacon Journal from the author's collection.

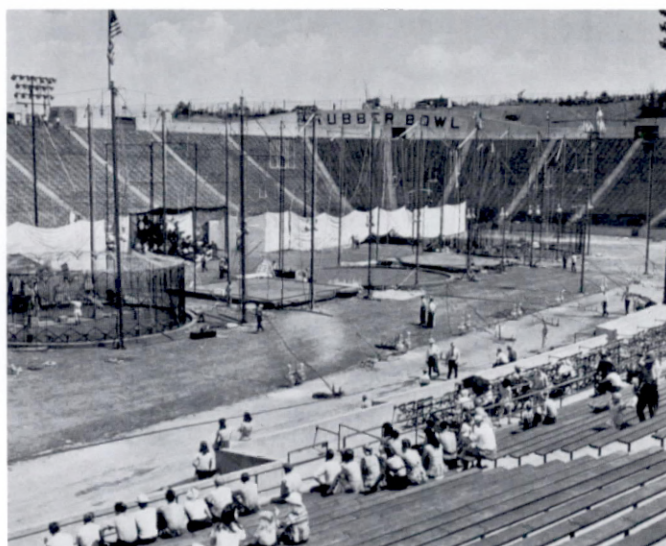
the Bowl two years before with the great World War II Show and was familiar with the layout. Ed Kelly was his assistant.

Center poles were set up in the stadium field to provide for the aerial acts and lighting. Twenty-four three-quarter poles also were erected for lighting and individual aerial acts. The layout was designed to permit the audience on the south side of the stadium to see best. On the north side of the field canvas sidewalling was used for background.

The sideshow was sidewalled in front of the Bowl, near the entrance, and George Blood's cookhouse, the horse tents and other tents were erected on the adjoining Municipal Airport field. The elephants were tethered along the now famous Soap Box Derby track adjoining the stadium.

All of the equipment was moved onto the lot Wednesday and Ringling called for rehearsals Thursday.

The side walling of the arena is shown here during the finish of the elephant number.



This photo taken on August 3, 1944, shows the rehearsal of the show in the outdoors, prior to its first performance, after the reopening of the 1944 season.

Rehearsals began in the afternoon as the sun beat down on the stadium. Scores of performers sprawled on the benches, soaking up the sun and adding to the tan they got during the Florida hiatus.

Merle Evans and his band sat under a canopy while Ringling, on his canes, Ringmaster Fred Bradna, Smith, Kelly and Pat Valdo, the general director, tried to work out a host of problems.

Girls were in sunsuits, bathing suits and slacks. Men wore all kinds of clothes. Clowns worked without makeup and props.

The entire performance was gone through Thursday night, again without costumes, to get the feel of the stadium. Adding to the noise were the howls of Alfred Court's animals as planes took off and came in low over the stadium.

The show opened Friday afternoon but both Friday and Saturday matinees were poorly attended. Rain pelted the crowds on both nights. Sunday was clear and brought better crowds. The attendance was originally announced at 30,000 but this figure eventually came down a more realistic 21,000 for the six performances.

The circus ran into many handicaps. This was a war year with rationing in effect on gasoline for the average motorist. The only public transportation

available were busses that carried war plant workers past the Bowl, although the Office of Defense Transportation eventually arranged for some busses to and from downtown Akron.

Then to climax everything else there was an outbreak of polio and health officials were urging parents to keep their children out of crowds.

There was no question as to the beauty of the first night's performance. F. Beverly Kelley, then radio publicity director for the show, said "there were more stars under the skies than in the skies."

This was the year of the Wallendas, Alfred Court, May Kovar, the Loyal-Repenskis, Victoria and Torrence (their rigging a reputed 135 feet in the air); Lalage, the Chinese Naittos, Ella Bradna, the Ostermaiers and the Los Asveras Troupe, Roland Tiebor's Sea Lions, Harry Rittley, the Del Montes, the Lopez Trio, Adriana and Charley, the Liberty Horse acts of Tex Elmland, Arturo Konyot and Gordon Orton, the Clarkonians, the Flying Royals, Emmett Felix Adler, Lou Jacobs. The finale was the Changing of the Guard with the scores of gorgeously costumed girls and elephants.

Fred Bradna, then 72, said of the show: "Impressive in the day time and magnificent under artificial lights. To stage the show in the stadium was entirely new to me. The big top seemed indispensable, but I concede the spectacle is equally attractive under the heavens. The night lighting effects were marvelous. The balance of our season in stadiums and ball parks should be successful."

The night effects were beautiful. Bev Kelley and I tramped about the Bowl, viewing the show from every possible

angle. As a long time circus fan—since the day when I fell in a mudhole as my father and I dashed across the fairgrounds in Springfield, O., to see the Buffalo Bill show, I was delighted to be able to sneak as much time as I could from my Sunday editorship of the Beacon Journal to be with the show and report it. Many fans wrote about how much coverage I had given the show, but this was a news event and the show received only what it deserved.

Nearly everybody from the Ringling organization was on hand — Jim Haley was there. He was vice president. Tom Gregory, an Akronite and then president of the CFA, was everywhere during the engagement.

Bev Kelley was at Robert Ringling's beck and call and it was easy to foresee that would happen — and did. After the season ended Kelley, with the voice, the writing ability and the organizing knowhow, was named to the top publicity job, succeeding the resigned Roland Butler.

Unfortunately the "Blue Heaven Circuit" tour was not successful. From Akron the show moved in three sections early Monday morning to Detroit where the University of Detroit stadium was used. The show played Chicago, Indianapolis, Milwaukee, Davenport, Des Moines, Lincoln, Kansas City, Topeka, Fort Worth and New Orleans. When the rain fell there was no protection for the customer. Robert Ringling earlier said



The big elephant number in 1944 was the Changing of the Guard with all of the ballet girls.

he would follow baseball policy, giving rain checks if half the show had to be cancelled because of rain.

Only Kansas City really came through, with 16,000 persons at one performance. The circus closed at New Orleans and in mid-October made its second homecoming of the year at Sarasota.

The tentless stadium route was a brave and grand idea. The show had to get back on the road. It had to keep its personnel, keep its name and try to make as much money as possible to meet the huge losses.

In the Spring of 1945—Friday, March 30 — the Big Show arrived in New York to pick up its life again. Kelley had Bill Fields, Frank Braden, Bernie Head, Allen Lester and Frank Morrissey ready to unleash their sparkling adjectives on the newspapers of New York.

Season's Greetings

HAPPYTIME CIRCUS

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BUT
WE'RE ALL
CIRCUS



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JUSTICE J. BLANKERTS AND THOMAS E. HENRICKS

of Toledo, Ohio — Members of the Circus Fans, Circus Historical Society, Circus Model Builders, Clown Club, and the Showfolks of Sarasota.

Both wish to extend Season's Greeting to all of our friends and to thank our many friends associated with the circus industry, for the courtesies extended, making an enjoyable 1970 season. We thank all of you with best wishes for '71.

Just a few of the shows attended this year:

Bob Atterbury Free Circus
Clyde Beatty - Cole Bros. Circus
James Bros. Circus
Kaye Continental Circus
King Bros. Circus

Klein's Attractions
L. N. Fleckles & Co. Circus
ACA - Olson Shows Free Circus
Ringling - Barnum Circus (Blue Show)

Ringling - Barnum Circus (Red Show)
Sells and Gray Circus
Thomas N. Packs Circus

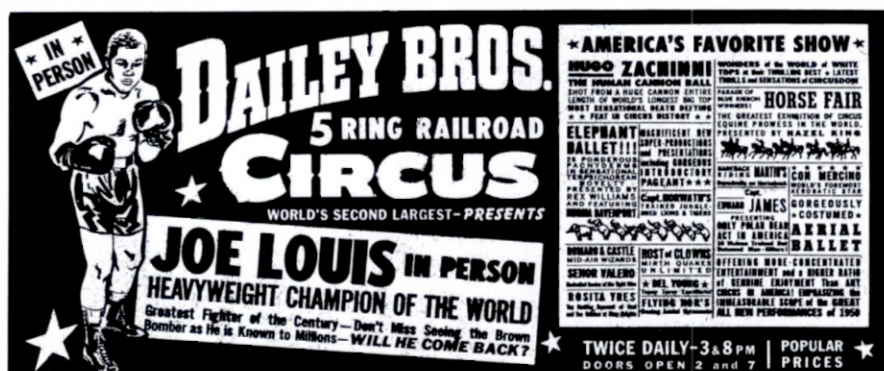
. . . and many more

Other places:

Milwaukee 4th of July Circus Parade
Circus World Museum
Paul B. Kelly Circus Farm

OUR PLEDGE

"To preserve, support, and protect the circus, it's people, animals and all they stand for. And to promote their endeavors to provide good clean entertainment and showing people how to enjoy themselves."



Dailey Bros. Railroad Circus And Subsequent Davenport Shows

Part III

By Leland L. Antes, Jr.

After playing a hard route in 1948, the Dailey Bros. Five-Ring Railroad Circus needed a boost. Ex-partner Harry Hammill, the Texas multimillionaire, still had sawdust in his shoes. He had tried to buy into both the Cole Bros. Circus and the Clyde Beatty sawdust enterprise. Neither deal jelled, so he turned to Ben and Eva Davenport of the Dailey show.

Hammill, a native of Canada, had made his money the hard way in the early days. His idea was to take the big 25-car circus on an extended tour of some Canadian provinces.

Ben looked on the circus as a living, pulsating entity with color, music, and action — Hammill saw it only as a set of figures on the ledger sheets in the red wagon. He spent most of his time between there, the bank, and his private sleeper.

Each man knew his part of the busi-

Early in the season the "Doug" was left off the Autry in the billing. This bill stand is for the Sikeston, Mo. stand. Burt Wilson Collection.

ness and seldom interfered with the other.

They had a winter show out under the Ray Bros. banner. This unit played some indoor dates in the Rio Grande Valley of Texas. The Rube Ray family worked most of the show, themselves.

Since Dailey Bros. had never had a really big-name attraction, the partners contracted Douglas Autry, the little-known kid brother of famed cowboy star Gene Autry. The original idea was to pan him off as "Autry in Person." This reeked of Tammen and Bonfils on the old Floto show when they hired Willie Sells.

Conscience got the better of somebody, so they started using "Doug" in small print and a large "AUTRY." Doug was a nice young fellow, but he kind of lacked the polish that put Gene on top of the singing combo stack.

F. Beverly Kelley, the master publicist, had spent a year getting the Dailey Bros. press material, etc., whipped into shape and then went over to the new Cole Bros. regime. Col. Zack Terrell had sold out to Jack "Abie" Travelin and

associates. One promotional scheme made some swear off "Demon Rum," and others almost seek psychiatric help. Who would ever expect to see an elephant in an office building elevator?

Hammill had "Little Butch" and Arumai Singh, the mahout, visiting various offices around Austin to invite business and political dignitaries to the upcoming Gonzales premiere. My mother happened to be downtown at the time on the way to her doctor's office, and she explained the situation to him; but he was still skeptical.

Bud Anderson opened his Seal Bros. Circus at Giddings under a three-ring top — an 80' w. 2—20's and a 40'. The outer rings were of extremely high canvas for that purpose. I. B. Duncan had a four or five-piece band spotted between the reserves and blues. Those were the days when even a small trucker felt the need for circus brass.

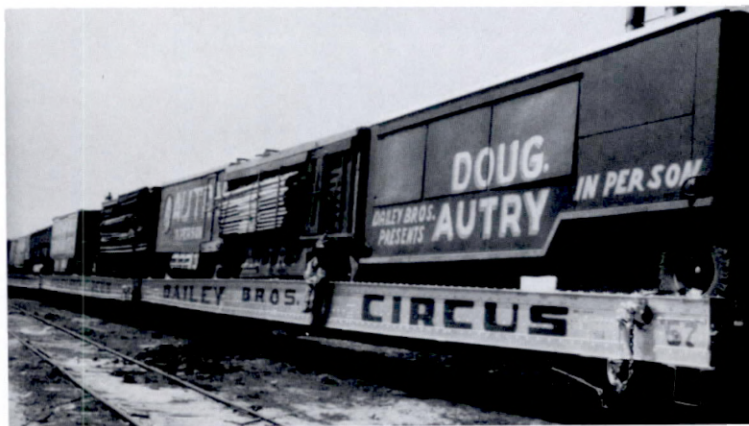
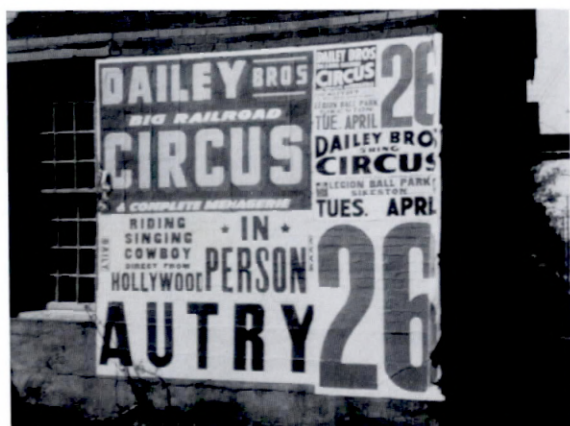
About the only equipment change for 1949 on Dailey was the substitution of Hammill's private car for the 1948 advertising car. They had the usual replacement of trucks. Two of these were doubling as fire booster tank units. They carried enough water to contain a blaze until local firemen could get to the scene. Most fire departments would have at least one pumper on the lot, but it took time to lay hydrant lines (hose) onto the lot. The circus trucks usually got "first water" on the fire.

Some wagon lists show these water trucks as Internationals, but they were Macks. A minor point.

The Davenports and A. Morton Smith, founder of the Gainesville Community Circus, made frequent treks to the Ringling-Barnum Sarasota quarters to buy surplus spec wardrobe for their respective shows. Dailey's 1949 spec had some costumes from the R.B. "Toyand" presentation of 1946.

In the meantime, all was in readiness for the Saturday (16) opening. This was a whopper. With the Gonzales Warm Springs Foundation as sponsor, the cir-

This 1949 train view shows the use of the Doug Autry name on the wagons. Burt Wilson Collection.





Milt Robbins, side show manager, is shown making a big pitch during the August 19, 1949 stand in Frederickton, N. B., Canada. Pfening Collection.

cus not only gave a special performance out at the Rehabilitation Hospital, but even had a parade downtown.

Ben used what baggage stock he had to pull some wagons, and others made the route behind trucks. The magnificent Dailey Bros. bull herd added quite a flash to the procession. It went around the square there. Towners lined the curbs just like on circus days of old. The whole area was aglow with spangleland excitement. The Austin contingent rolled into quarters on a fleet of Kerrville Bus Co. coaches chartered for the occasion. Some of these people were my journalism profs at the University of Texas. It was quite refreshing to be able to teach them a few things about circus life for a change.

At 1:00 we were all guests in the cookhouse. This alfresco-styled dining appealed to very few of the gillies. An hour later saw personal tours of the menagerie and the backyard.

During this time, Jean Allen was whirring candy floss for all the kids. The parents were enjoying their favorite brand of brew. This was the first time in my many years of circusing that I had ever seen beer sold to circuses. Under Texas law a beer permit was issued in each county. We still have local option, wet-dry by precinct in the Lone Star State. It's rather doubtful that they sold any beer on the road, at least to the towners.

The big top sat on a very slight rise near center ring. This gave the illusion of a Ringling-sized tent. The menagerie was also an impressive sight. Phil Fein had his program joint set just behind the marquee in the menagerie. On the left was the string of animal dens, while the bull line filled the right side of the top. The lead stock went down the middle. Ben never carried a giraffe on the big railer.

Joe Rossi decided to wave the baton for the new Biller Bros. Circus instead of Dailey that year. His replacement, Henry "Hank" Werner ably stepped in

as boss windjammer. Werner somewhat resembled his ex-boss, Merle Evans.

As stated before, the big top seating always consisted of blues planks all around the top. The reserved sections had lumber about two inches wider. Governor Beauford Jester and his party had some of the Davenport family's personal lawn chairs from which to watch the performance unfold.

What a performance it was. No really big names, but an abundance of acts to pretty-well fill the five rings and sawdust hippodrome.

Ray Dean had taken over as the press chief. He was once a Bill Antes aide.

This was the first year that Norma Davenport (Plunkett) did not receive top billing on the Dailey show. Doug Autry had his name plastered on just about every wagon. The really "big" show that season took place in Federal Court, here in Austin.

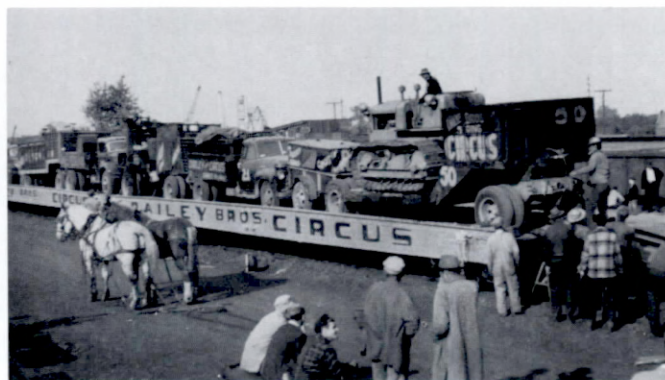
Gene Autry filed suit to enjoin the Dailey organization from not using the name "Doug" in the same prominence as "Autry". He felt that it was intimidating that he, Gene, was the 1949 concert star on the show.

This had the earmarks of one of the biggest publicity stunts since Lia Graf was photographed on J. P. Morgan's knee. The later incident came as a Ringling-Barnum-Frank Braden brain-storm. For the uninitiated, Miss Graf was a midget performer with R. B. and Morgan, a famed New York financial wizard.

Judge Ben H. Rice, Jr. granted a permanent injunction against the Dailey show. He allowed 20 days in which to change all advertising matter and the wagons to get relettered.

Advance ads for the Tyler, Texas, date had "Doug" in very small type, but by show day, April 20, both names were in equal-sized, bold letters.

The show then headed on a northward trail. It played South Bend, Indiana, May 12, beating Cole (June 27) and Ringling (July 27) to the draw there. The John Vogelsang photo set shows that they had a good tip on the midway and had the pit show top up that day.



The pull over baggage team is shown here at the runs, as the first wagon, carrying the cat tractor is about to be unloaded. Pfening Collection.

Dailey employed a rather awkward flat car unloading procedure. Most single-section show trains in the 25-car class would make a pair of cuts from the flats; gas and wagon. Not Dailey.

Davenport methods had the gas cut switched ahead of the wagons, but they all used the same set of runs. Each truck had a wagon loaded behind it, and one of the Caterpillar tractors pulled the big top pole wagon down to the crossing.

If a city forbade the use of a "Cat" on the street, they could always double back with the dolly wagon, piggy-backing both tractors to the lot.

The train team would haul the wagons part-way along the flats; The trucks then backing up onto the cars on subsequent trips to tie onto each wagon. They towed only one wagon at a time to the lot. This was a safety measure, as two 24-footers are hard to jockey around.

All four of the U. S. railroad circuses had undergone physical changes in 1949. Clyde Beatty acquired some 20 of the 1947 Sparks metal wagons to replace the old carnival units that he had inherited from Art Concello. Cole departed from the colored canvas big top, as did Dailey, and also had some metal wagons built for the sideshow and concession departments.

Ringling-Barnum finished out its Artony bowl by adding eight wagons to replace the "accursed" blues. This meant that the big top shape had to be squared on the ends. They then chopped the corners off to make it still have an almost round contour. The menagerie blossomed forth as a jungle zoo motif for all but the polar bears. Their dens had the snowman look.

Dailey entered Canada at Sarnia, Ontario, May 31. They left the Land of the Maple Leaf some 92 days later at Windsor, Ontario. The route took them some 10,000 Canadian rail miles in an elongated loop out to the West Coast and Vancouver Island, thence to Glace Bay,

N. S., a rich coal-mining area, then going from the Atlantic Coast back to just about where it had started.

Using the Davenport formula of sticking mainly to the smaller communities, the show made money in Canada.

This was still a very hot "grifter." The pie car was raided at intervals along the way.

Hammill estimated the Canadian "nut" as between \$5,000-5,500, depending on the local license fee, etc.

Gene Autry was still dissatisfied with the show's advertising techniques, so he had the Federal Court case reopened in July. The circus won out in the end.

Dailey had to leave one car in Canada, as it was reportedly too large to use the Windsor-Detroit Tunnel. The bear cage was wrecked and the tow driver was seriously injured, as the second animal tragedy of the season. All the bruins were either killed or had to be destroyed.

"Little Butch," the smallest elephant ever imported to American, died July 8, at Vancouver, B. C., as tragedy number one. Both of these losses hurt the entire personnel.

The show played Virginia in early September to some threatening weather. Hurricanes are usually on the prowl that time of year.

An extensive tour of the Deep South followed. Joe Bradbury caught the show at Augusta, Ga., on October 4.

The final dates of the season came in the Rio Grande Valley. Ben always had a generous portion of his performers from the Latin American shows. The Brownsville date garnered front-page coverage in the local daily.

Winterquarters activity saw the animals worked out as in the past.

The Davenport-Hammill operating combination finally signed their first really big-time circus act—Hugo Zaccchini, the human cannonball. In order to keep the train at 25-cars, instead of the reported 28, a shorter performing lion den was built and the bear den dropped entirely. This made room for the cannon truck on the flats.

These were the only significant equipment changes for the 1950 season. Paul Nelson and wife, Jinx, came over from the Cole show, which had again changed hands. The Chicago Stadium Corp. took it over this time.

Paul took over the equestrian director's chores, and Jinx rode her many-horse hitch on the track.

One of the big surprises in both the circus and sporting worlds unfurled when Joe Louis, "The Brown Bomber," announced that he was going on the Dailey Canadian tour as the concert star. The ex-heavyweight boxing champ was still an idol to many in 1950, but it was decided not to employ his prowess in the States. Segregation and the Jim Crow laws were in effect in many U. S. localities at that time.



This view of the 1949 train shows the variety of styles of wagons used during the life of the Dailey show. George Piercy Photo.

Hammill wanted to show his home-folks in Austin what the Dailey Bros. Five-Ring Railroad circus really had to offer, so he got the Capitol City booked on Monday, April 17. This was the first road stand of the season. He had his own staff of Austinites on the show. Among these were C. N. "Buck" Avery, an attorney, and B. R. A. Jordan, a CPA.

Trouping was a big change to these circus non-pros. Both men have added little sidelights to this article. Some were very interesting. One favorite way the show had of getting rid of process servers and other troublemakers was to have them stand next to the lion cage while someone would supposedly go to find "Mr. Dailey". Usually one of the big cats would show his displeasure with things in general and the lawmen would suddenly have the urge to go home and change clothes, thus forgetting what they had gone to the lot for in the first place.

Dailey Bros. only played one indoor date under that title. This came one Spring when a lot was so deep in mud that they would have had to otherwise blow the date. Seating and everything else reportedly had to be gillied into a Midwest cattle barn. Ben loved alfresco performances.

Jean Allen left the concession department and went with King Bros. in a like capacity for the 1950 season.

Dame fortune had smote the show once more in the form of bad weather just prior to opening day, Saturday, April 15. Hammill had had his private car spotted on a Southern Pacific depot siding in order to advertise the Austin date. This allowed him a place to entertain old friends in an unusual style. He knew just about every influential person in town.

The sponsoring Elks Club had ex-

During its last season the show was as professionally decorated and lettered as any time during its life. Ray Morrison's concession wagon is an example. The Joe Louis name appeared early in the season even though Louis was not with the show until it hit Canada. Bill Woodcock Collection.

hibited "Baby Eva," the tiny pachyderm, at the Austin home and Trade Show. One afternoon, Singh's relief man failed to show up, so I offered to sub in. Just as he left the building, the tiny bull unhooked her stay chain and started out after him. Then, bullhook in hand, I suddenly became a full-fledged mahout. Everybody else was scared to give me a hand, but I got her retrained without much trouble.

Mel Miller came to Austin as press agent for the date. He and I had quite a bit of time together, as I was handling the ad and publicity campaign for the "Daily Texan" on the UT Campus. He was very enthused about his work with the show. Mel followed Bill Oliver's ad crew in by about ten days. Earl De Glopper, former Cole Bros. Car #1 manager, was contracting press.

Following a very wet opening in Gonzales, the train sloshed into the Austin SP yards on Sunday afternoon. As we mentioned in earlier installments, Gonzales is on a spur track. This meant that the train had to go way out of its way (highwaywise) to make the run. The rail route is Gonzales to Harwood, east to Flatonia, north to Giddings, and finally west to Austin.

Sunday was a real frog strangler. It still rained even after the train was spotted. "Streamline" Fizzell got all of his train crew marshalled in a hurry. Even at this, it was very slow go in unloading the flats. The runs and street crossing were as slick as glass.

The wagons were nicely decorated, and those with the Joe Louis name had small cardboard signs affixed with a notice that he was not with the circus at that time.

To nobody's surprise, the lot was almost swampy from all the rainy weather. The light plant and several



other heavy units stayed on the street. Ben got out in the mud with everybody else, which was typical of his style.

The big top was laid out, then wind-rolled for the night, and the menagerie centerpoles were pulled up. This was one of those days that you had to be a dyed-in-the-wool circus enthusiast to really appreciate the effort that the Dailey people were going thru to earn their pay.

A bright spot of the afternoon was catching a glimpse of the calliope wagon and its eight-up hitch turning the corner.

Meanwhile, back at the runs, Miller had one of the local radio stations doing a wire recording of the unloading and getting comments from the crowd. This was before the days of tape, and the hot language used by some of the train crew would have certainly had a live show shut off the air.

The work bulls had the time of their lives slopping around in the muck and mire on the lot, but not so with the 40-milers who headed for the local Salvation Army headquarters.

Show day dawned with the rain just about over. Ben decided to call off trying to set up the menagerie top and had the centerpoles torn down and reloaded. He had splurged on a new kidshow top that winter, but most of the other canvas was holdover. The kidshow had just standard acts, the shell game, etc., the annex, and a cage of menagerie animals. This gave the folks without too much cash to see at least a part of the animals. Milt Robbins managed it, as well as announcing the big show.

The local Rambler had planned to spot a demonstrator on the lot, but the mud was too deep to get such a small vehicle over to the front yard.

There was no telling how many loads of straw and shavings were hauled in to make the lot usable by the public. I stepped off into a straw-covered elephant chuckhole, myself, and no telling how many more did the same thing.

It took almost super-human strength and courage to show that day.

Norma had shed husband number one the previous winter. Pete Cristiani came over to work in the cookhouse and ride in the Martini group. Ed Martin had assembled the troupe several seasons prior, but really never had a big name in it until that season. The Cristianis have always ranked right up with Clyde Beatty, the Wallendas, and Merle Evans as all-time tops in their respective fields.

Hugo Zacchini, another master performer, closed the show with a literal BANG." After reading of the recent accident befalling another of the family's acts on Ringling BLUE, it reminded me that Hugo's net collapsed with him that day, in Austin. He wasn't injured, but the reviewer from the downtown paper panned the incident.

He should have said that Zacchini was unhurt, not mention that the stake pulled out of the mud detracting from what would have been a good act.

He bad-mouthed the whole performance. This guy figured that mud should not have made the performers drag along. They actually did a wonderful job under the circumstances.

The music sounded great with Werner using Ringling Bros. Grand Entry for the Martini riding act as an example. Some of the audience thought that one of the girls was riding with a pain under her ribs. The truth: she had popped a snap just before the fanfare, and couldn't signal Paul Nelson to switch acts while she had emergency repairs at the wardrobe top. The city fire captain and I both frantically searched the truck's first aid kit for a safety pin. One of the minor details that a Circus Fan is called on to perform on the lot.



One of the modern Mack trucks is shown during the 1950 season. Bill Woodcock Collection.

Those were two hectic days in the mud, but the show went on just the same. The Katy moved the show up to Temple for Tuesday (18).

Things began to dry out and look good to all concerned. Two days later they played San Angelo, where they advertised a pony give-away promotion each show day. The 21st found them at Sweetwater.

Meanwhile, Cole had jumped from North Miami quarters to the Chicago Stadium to open with Bill "Hopalong" Cassidy as their big drawing card. They eventually played a string of indoor and stadium dates over as far as New York City, finally going under canvas for a Washington, D. C. date. After fifteen weeks, they gave it up at Bloomsburg, Pa., Aug. 5. These were circus troupers, not transplanted Broadwayites prancing around on their "tippy-toes."

1950 PROGRAM

DISPLAY NO. 1 — A spectacle of ALL NATIONS — a glittering array of unsurpassed grandeur. Lavishly bejeweled maze of countless participants from nearly all NATIONS. Conceived

and Produced by Norma Davenport. Musical arrangements by H. C. Werner. Costumes from Dailey Bros. own designing studio, managed by Eva Davenport, assisted by Walter Schyler. Augmented by charming dancers from our sister neighbor LATIN AMERICA! The largest herd of elephants on the continent with Dailey Bros. own eight babies are presented in the spectacle.

DISPLAY NO. 2 — A group of Frolicking Brown Bears, presented by Mr. William Cody in Ring No. 3.

DISPLAY NO. 3 — Rings one, two, four and five with unsurpassed artists hanging by their teeth.

DISPLAY NO. 4 — Swedens own Importation, Captain EMIL SWEYER with his group of Giant Polar Bears. Worked in the Center Ring.

DISPLAY NO. 5 — A Principal Riding in Rings one, two, four and five.

DISPCAY NO. 6 — World's only Riding Tiger on the back of an Indian Ele-

phant, presented by Rex Williams.

DISPLAY NO. 7 — A Duo Feature, Rings two and four consisting of the Greatest of Trampoline Acts. Excelling any similar acts for novelty daring and speed. Featuring Norma Davenport and Rose-Mary in a series of aerial acrobatics never even attempted by any other performer.

DISPLAY NO. 8 — Captain Joe Horvath and his group of Black Maned Nubian African Lions in Ring No. 3.

DISPLAY NO. 9 — The Aerial Ballet by Twenty Graceful Arena Beauties on the Swing Ladders, Air Cloud Swings, and Aerial Traps. Joan, Emma, Concha, Ann, Toni, Bette, Esperanza, Rosemary, Normita, Donna Plye, Lucy, Esther, Mitzi, Skee, Helen, Ginger, Juanita, Hope, Barbara, Alice June.

DISPLAY NO. 10 — WILD WEST LINE UP.

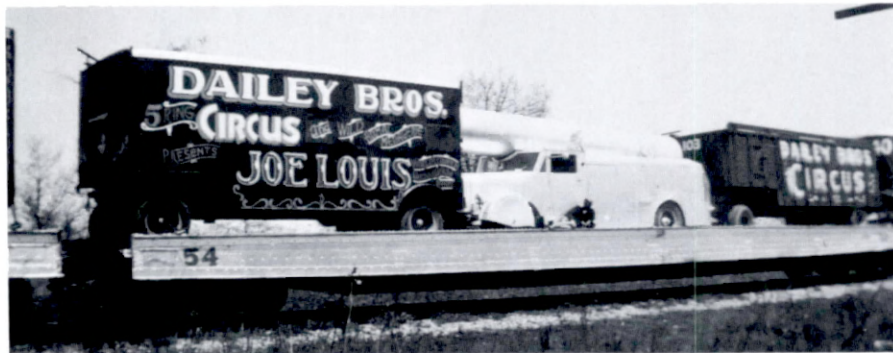
DISPLAY NO. 11 — Five TROUPS OF ELEPHANTS IN EACH OF THE FIVE RINGS. The worlds greatest display of trained elephants in a routine of unusual stunts. The featured herd in the center ring, trained and presented by dainty NORMA DAVENPORT, the worlds youngest trainer.

DISPLAY NO. 12 — ANOTHER LATIN AMERICAN IMPORTATION

OF NOVELTY STUNTS. Presenting UNICYCLE AND BIKES, by Raymo Savello, Raul Armand, Aurelio Navarro.

DISPLAY NO. 13 — Remarkable display of canine intelligence as shown by four troupes of dogs appearing in four rings. All kinds of dogs, low bred, high bred, many just curs — but all smart. Trainers Hope, Donna, Bobby, Millie.

DISPLAY NO. 14 — A VERITABLE HORSE FAIR, INTRODUCING PRIZE WINNERS OF NOTE. The riders are Misses King, Adams, Martin, Keller, Stock, Davenport, Pyle, Knaff, Russell.



DISPLAY NO. 15 — A PRESENTATION OF OUTSTANDING VARIETY, ON THE HIPPODROME TRACK, the worlds greatest CASTING ACT, presented by Eddie Murillo Troupe and in Rings two and four, the Esperanso Troupe of Contortions.

DISPLAY NO. 16 — THE WORLDS OUTSTANDING SENSATIONAL EQUESTRAIN HORSEWOMAN, Miss Jinx Adams, driving Dailey Bros.' sixteen Horse Hitch Roman Standing. Around and around the Hippodrome track this beautiful equine rides.

DISPLAY NO. 17 — LATIN AMERICA'S OUTSTANDING THE GREATEST OF RODEO PERFORMERS, the GAONA'S and in the center Ring, the worlds greatest BOUNDING ROPE ARTIST, the GREAT CAMPO.

DISPLAY NO. 18 — WILD WEST LINEUP, FEATURING THE GREATEST OF RODEO PERFORMERS. Richard Keller, Donna Lee, Bette Smith, Eddie Murrilo, Donna Pyle, Ann Sutton, Frank Boyd, Dorothy Skyeable, Della Hammond.

DISPLAY NO. 19 — ANOTHER AERIAL PICTURE OF HUMAN BUTTERFLIES FILLING THE AIR. Supported by slender Web or Rope dropped from the peak of canvas they thrill the spectators. Featured in this number are, Toni, Annie, Rose-Mary, Bobby, Chonca, Norma, Bette, Lizzie, Alice, Ethel, Carmen, Theresa, Dora, Juanita, Barbara.

DISPLAY NO. 20 — Two Rings of OUTSTANDING LIBERTY HORSES, ONE RING OF MILITARY PONIES, put thru remarkable feats by their trainers, Miss Hazel King, Miss Donna Klaff, Miss Jinx Adams.

DISPLAY NO. 21 — ANOTHER

EUROPEAN IMPORTATION KINGS OF NOVELTY STUNTS. Presenting an exclusive performance of hand balancing, acrobatic tricks and novelty juggling.

DISPLAY NO. 22 — THE SENSATIONAL RIDING MARTINS, Norma, Rose-Mary, Victor, Eddie, Alfonso. Paul in a series of poses and daring action on four galloping steeds. A FEATURE OF FEATURES.

DISPLAY NO. 23 — HERE THEY COME, OUTSTANDING HORSE JUMPING, ROMAN STANDING RID-

One wagon was removed from the 1949 train to make room for the cannon truck during the 1950 season. Pfening Collection.

ING, PONY RACES, and the Worlds High Jumping Horse "FLASH".

DISPLAY NO. 24 — DEVOTED TO FOOLISHNESS INCLUDING ALL OF THE GREATEST OF CLOWNS.

DISPLAY NO. 25 — THE ONLY ACT OF ITS KIND IN THE WORLD, ZACCHINNI, THE HUMAN CANNON BALL.

Ringling opened in Madison Square Garden with the "Mid Century Edition" line tacked onto its already impressive title, and was reportedly going better than usual.

Dailey Sundayed at Wichita Falls, then jumped across the Red River to play a big date at Lawton, Okla. Tuesday (25). With Fort Sill just outside of town, Lawton still is one of the big outdoor show towns in the Southwest. Oklahoma City offered two good houses, in spite of a late arrival. Sapulpa accounted for two half-houses on Saturday (29).

By mid-May the route had taken them thru the Midwest and up into Michigan. Cole was in Detroit at this time.

To put it bluntly, the Dailey show hit financial disaster on its second tour of Canada. The nut jumped when Joe Louis came on the show, and many Canadians reportedly remembered the grift from the season before. "Baby Eva" died that summer.

Another factor may well have been the sudden stepup of the Korean "Police Action" by the United States in late June. It grew into a fullfledged war, but

was never officially declared as such. An American Circus playing above the border may have easily suffered some political consequences.

At any rate, the Canadian tour fell flat; one way or the other.

After the show came back to the U.S., labor started draining away. Reports filtered in that the Dailey Bros. big top had dwindled to only a three-ringer. The "Billboard" had dropped its Dressing Room column, so there was no way to filter out the feelings of the troupers at large.

Don Carson adds this information on the 1950 season. "I have the complete route on the show for 1950 the last season on rails. Aug. 14 at Menominee, Mich., a new organ was added replacing the show band. A shortage of labor caused late matinees and the big top was reduced to three rings and the menagerie was enclosed with wagons, while the tent was left on the flats. Aug. 16th at Antigo, Wis., the show was arrested for gambling. At Watertown and Portage it rained all day.

Staff of press agents were cut to one. At Wausau, Wis., a brakeman was injured because of a defective ladder on one of the stocks and the show was sued for \$50,000 and attached at Marshalltown, Iowa. The show closed at Hope, Ark. Sept. 21 and the train left at noon the next day for Gonzales. 18 future dates were canceled in Miss., Ark., and Texas. Report was that the show ended up \$93,000 in the hole for the season. The show arrived in quarters early on Sunday the 24th.

On Nov. 7th the Dailey train was turned over to Hyman Michaels Co. for scrapping."

The Dailey Bros. Gigantic Railroad Circus ceased business following the 1950 season. Both its train and that of the Cole Bros. Circus were sold to salvage companies. In December of 1950 the Dailey train appeared in East St. Louis, Illinois.

Bandwagon reader Wade Maynard of East St. Louis, writes the following:

"When the show was sold it came in here to the junk yard, its last move as a complete unit. One of the stock cars had been in a fire and may have been scrapped. Most of the coaches were quickly sold. The flat cars were sold to a local railroad and they are being used as construction cars.

When they arrived all of the cars had been lettered "H. M. X.", which meant Hyman-Michaels Co., the X stands for private ownership. A 4" strip was painted through the title of the show, but it remained clearly readable. Joe Louis' name was marked over on some cars and not others."

The private car used by the Davenports was not part of the train that went to East St. Louis. This car remained in quarters as late as the spring of 1951. An additional private

car, with observation platform, that was used by Joe Louis during the 1950 tour did go with the group to Illinois.

Even Ringling was feeling the pinch when they announced a ten-car cut-back for 1951. They boosted the big top to five poles and put an abridged menagerie in one end. This cut the necessary lot size.

Some of the Dailey 1950 staff included: Ben Davenport and Harry A. Hammill, owners; George Smith, manager; Chas. "Butch" Cohn, treasurer; Ray Dean, press chief; Paul Pyle, boss canvas; John Williams, sideshow band leader; Ed Martin, ringstock boss; Bill Oliver, car manager at opening.

Ben wasn't out of the circus business by any means. He worked out a deal with the Campa family to put out a three-ring truck show along the line of a Mexican circus.

Daughter Norma had married Pete Cristiani during the previous season. This put her into the Royal Family of the Circus, so the Campa Bros. Circus idea was a natural way as the farmer says "to rotate the crops."

The Campas were an equilibristic troupe.

The new format was much smaller than Dailey, but it was designed to make use of the best remaining wagons and trucks. Photos show it as in the neighborhood of fifteen trucks. They had a canvas bannerline in front of the 50' w. four 20's sideshow top. The Big Top was a 90'w. four 40's, taking a page from the new Ringling book. They staked the bulls just inside the big top.

Ben used a subtle form of rat sheet aimed at promotional shows crossing his path. It read: "CAMPA BROS. CIRCUS** Don't be misled** Campa Bros. Circus is not calling every merchant and business man in town, begging, misleading the public, selling so-called underprivileged children tickets. WARNING TO THE PUBLIC! Promotional circuses is (sic) a new racket, don't be misled by so-called auspices; circuses selling underprivileged children's tickets. Don't buy tickets to any circus until you see the circus erected in your city. If the begging circuses are self-supporting, why is it necessary to have your help? BUY TICKETS when you see the circus exhibiting in your city and not in advance. Thank you."

This was on yellow paper and had blue lettering. They also had a nice four-page, herald produced by Chief Printing Co., of Perry, Iowa.

A small throwaway announced \$1.00 prize if anyone could ride "Big Tim," the bucking elephant, and had a pass on the bottom. This was a showday promotion. Most Mexican circuses bill on the morning of the play-date. "Hoy" means today in Spanish. Life is more leisurely taken in Latin America, so a show usually plays an indefinite stand until business gives out.



The show's 1950 feature attraction Joe Louis is shown in the backyard during the Canadian tour. Pfening Collection.

The full title was "Campa Bros. Circus — Show of two countries.

Singh had taken over the lion act since his little elephantine charges had both died, and shared top billing with Emma Campa Valdez.

Such a show as this had a limited appeal, so Ben teamed with James Allen "Jimmy" Winters of Monte Vista, Colo., and Austin, Texas. The pair secured the Wallace Bros. title from Ray Rogers. It was last used in 1944. Clyde Beatty wanted only the equipment for his 1945 mud show.

Ben bought another 40' middle for the big top and a new kidshow top. This put him back in the five-ring class. During the winter they developed a chain-link arena to take the place of the traditional steel-barred Big Cage. This was similar to the ones used in the late '40s on the Ringling show. Prop men carried the Danenport model over their shoulders, python-style.

Tommy Scott provided the after-

The Davenport Family car was turned over for Louis' use while he was on the show. The train was lettered with Louis' name just before entering Canada. Don Smith Photo.



show, and Ted Milligan signed on as sideshow manager.

Winters convinced Ben and Eva that auspices were a circus' only financial salvation. This was completely opposite from the 1951 viewpoint. Bonham "Big Bob" Stevens took over the promotional department.

He set Bob Heth, of carnival fame, up as the Austin boiler room manager. This was the year that the City Council drew up a solicitation ordinance in self-defense. We had four different circuses in Austin that Spring, each under auspices. Companies were swamped with calls from West Bros., Wallace Bros., Hagen Bros., and the Polack-Shrine show.

The law now stipulates that upon an okay by the Solicitation Board, the sponsor must net a minimum of 25% of the gross receipts.

Wallace Bros. opened at Gonzales on Saturday, March 22, 1952. A Sunday run brought the trucks into Austin, some 60 miles by highway. The layout was much smaller than the Dailey opus of 1950. Rain held off, but a late cold snap had everybody huddled around the charcoal pots. All tops were now push-pole, as in 1951. One of our fellow CHS-ers was just a teenager then, and he mistook the big top stake line for that of a menagerie layout.

Milligan had flags atop both the center and quarterpoles on the combined sideshow-menagerie top. They were using a large semi-trailer rig for the red wagon, and the bulls, a clown car and the air calliope with a four-horse team made bally downtown.

The Green Cross Ambulance Service, by whom I was then employed, sent an emergency unit out to the lot with me that afternoon. We worked most public events on a no-charge standby basis. Wild Bill Cody had his bear cubs in the arena working as a come-in attraction.

Many may not know that he was a part of the WWII bomber crew for whom the song "Coming in on a Wing and A Prayer" was written after the plane and its occupants were shot up. Cody was so badly injured that he lost all feeling in his limbs.

The audience suddenly let out a gasp in unison when they saw blood gushing from Cody's arm. One of my most harrowing experiences around a circus came about when my boss and I had to go into the cage and rescue him from the bears. When we got him out we went directly to the ambulance, but he said that we would have to patch him up right on the lot.

Ben had a standing rule that anybody who went off the lot during a performance might as well pack his crumb box for good. This happened another time when one of the trick riders hit a sidepole, knocking him off the horse and unconscious. This time Ben put him back on the horse, seemingly still half-dazed, and sent him on in. This sort of

thing is what made the Davenport shows have a constant "show" for those in the business.

The light plant conked out that afternoon. The show stopped completely, as the electric organ went dead, and the rest of the musicians only knew to follow. They were a jazz group who played sans sheet music.

Performance-wise the Wallace presentation had a good balance of human and animal stars.

The show made more of a traditional Dailey route that year. Ted Bowman photos taken at Garland on the following Saturday indicate that the show had encountered some mud.

Wallace Bros. Circus

Data on show as viewed at Sioux Falls, So. Dak. on August 30, 1952. Compiled by Franklin O. Felt.

| No. | Type | Contents |
|-----|-------|---------------------------------------------------|
| 30 | S | Office |
| 31 | S | Concessions |
| 32 | S | Sleeper |
| 33 | S | Light Plant |
| 34 | S | Misc. and extra equipment |
| 35 | S | Props |
| 37 | S | Elephants (4) |
| 38 | S | Horses (8) |
| 39 | S | Jacks and Stringers |
| 40 | S | Props |
| 41 | S | Props and Seat Planks |
| 42 | S | Side Show |
| 45 | S | Sleeper and Pie Car |
| 47 | S | Shop, Tires and Parts |
| 48 | S | Camels (2), Llama, Horses (3), Ponies (7), Donkey |
| 49 | S | Horses (8) |
| 50 | S | Elephants (5) |
| 92 | St | Big Snake Pit Show |
| 101 | S | Dining Dept. |
| 140 | St | Side Poles, Side Wall, Stake Driver |
| 175 | St | Canvas Spool Truck |
| — | S | Cage (ape, tiger, baby hippo) |
| — | S | Cage (9 lions) used in cat act |
| — | S | |
| — | Bus | Sleeper |
| — | Panel | Truck — gily |
| 2 | T | Bears |
| — | T | Ticket Office |
| — | S | Dogs and Props |



During the winter of 1950-51 the show was converted to trucks and the title changed to Campa Bros. Three of the new Chevy tractors are shown in the Gonzales, Texas winter quarters. William H. B. Jones Photo.

Total of 29 vehicles owned by show.

Animals — 9 elephants, 19 horses, 7 ponies, 2 camels, 1 llama, 1 donkey, 9 lions, 1 tiger, 1 baby hippo, 1 ape, bears.

Ben Davenport told me he carried a ninety foot round big top with 5 middle pieces. That appeared correct but I do not recall whether they were 30 or 40 foot middles. The menagerie and side show were combined in one top. The only other major top carried was the cook house.

In 1953 Tony Diano joined hands with Ben to field Diano Bros. Circus. It's been felt by several of us that while this is a vital cog in the Ben Davenport - Dailey Bros. history that we will gloss over it from this end, and let someone get the Diano viewpoint for a full article sometime in the future.

We will say that the show switched back to Wallace Bros. in midseason. It had a truck accident here, in Austin, on the way back to Gonzales quarters. The American-Statesman ran a big photo layout showing the bull herd serving as tow trucks in righting the overturned vehicle.

Ben "retired" from the road in 1954. He visited Floyd King at San Antonio,

The five pole big top is shown in the background. The new elephant semi, pulled by a Dailey Mack truck is shown in the center. Pfening Collection.

November 2. He then said that he was glad he didn't go out.

The old sawdust in his shoes started to itch the next Spring. This time he rigged up a tentless, seatless circus that could play right on the town square. The local businessmen were their own sponsors in each location. He tagged it the Merchants' Free Circus.

This predated the Terrell Jacobs-Paul Miller operation by some three years. His original format was to use a pair of semis as a backdrop for an elevated stage and to support an upright aerial rigging. This could be interchangeable for single traps or webs, etc.

A few truck-mounted pit shows and some live-animal rides augmented standard circus concessions.

This operation went on for several seasons. Eva had died during this time, so Ben went over on the Cristiani circus in 1959. He had a snake show plus the rhino and hippo with it that year.

He still longed for another show of his own. Near the end of the season he and Jacobs' widow, Jean, were married. This was an example of how circus families intermarry — Davenport-Cristiani-Jacobs.

Jean still had some equipment left, so the two of them pooled their worldly properties into the Jungle Oddities Circus.

The Gonzales quarters were eventually abandoned simply because this outfit played all year around.

Jungle Oddities played Austin back in May of 1962. At that time they had no formal circus performance, but rather a series of animal pit shows and a pony sweep. Jean's teenage bull, "Jeannie," was broken to harness to





pull a cart, but wasn't working at the time.

Ben said then that he was actually clearing more money on a show that size than he ever did with the big railer. He also added that he had a lot less headache. Norma and Pete had taken over the Cristiani show assets in 1961, changing the name to Wallace Bros. Ben said that he felt "It's the kids show, so I decided to let them run it by themselves."

The career of Benjamin C. Davenport, born March 13, 1899, came just about full-circle when he quietly went to the "Big Lot" at Ruston, La., on May 6, 1966. Burial was at the Sarasota showmen's plot.

His wasn't the Greatest Show on Earth, but the 1949 edition of Dailey Bros. Mammoth Five-Ring Railroad Circus dug many years back into circus history to find its equal.

Dailey Bros. train loading order at Augusta, Ga. Oct. 4, 1949. Compiled by Joe Bradbury and Paul Butler.

Flat No. 50

No. 69 — Stake driver

No. 50 — Caterpillar tractor loaded on carryall. 2-wheel trailer (train light plant)

No. 21 — Truck (loads steel arena)

Flat No. 59

No. 7 — Truck (Mack) (Fire Dept.)

No. 101 — Stringers & planks

No. 16 — Truck (International)

Flat No. 61

No. 77 — Sideshow

No. 20 — Truck (Mack)

No. 11 — Light plant

Flat No. 55

No. 9 — Truck (Mack)

No. 99 — Big top poles and canvas
Caterpillar tractor

Flat No. 54

No. 88 — Stake & chain

No. 44 — Horse Top & harness
2-wheel chariot

No. 30 — Office wagon

Flat No. 57

No. 103 — Stringers & planks

No. 15 — Elephant trappings

No. 41 — Ring curbs & props

Flat No. 58

No. 11 — Stringers & jacks

No. 25 — Concessions

No. 40 — Wardrobe

Flat No. 60

The cookhouse truck of the Wallace Bros. Circus is shown here during the March 24, 1952 stand. Photo by author.

No. 45 — Dressing room

No. 32 — Candy stands

No. 28 — Planks & jacks

Flat No. 56

No. 22 — Dining dept.

No. 24 — Steam boiler, cookhouse

No. 12 — Blacksmith

Flat No. 52

No. 10 — Cage (side show animals)

No. 17 — Menagerie poles and canvas, miniature stake driver

No. 6 — Cage (2 leopards, 1 hyena, 8 monkeys)

Flat No. 51

No. 8 — Cage (10 lions)

No. 4 — Cage (9 polar bears)

No. 2 — Cage (2 black bears, 2 tigers)

Flat No. 53

No. 18 — Cage (lead stock type animals) (3 llamas, 3 donkeys, 1 zebra, 1 Great Dane dog)

No. 33 — Ticket wagon

No. 43 — Dog wagon

No. 31 — Midway diner

The final route card of the 1952 season of Wallace Bros. showed a total mileage of 15,370. Pfening Collection.

| ROUTE CARD NO. 57 | | | | | |
|------------------------------------------------------------|-----------------------------|---------------|-------|---------------|--------------|
| WALLACE BROS. CIRCUS | | | | | |
| 3 RING TRAINED WILD ANIMAL | | | | | |
| SEASON OF 1952 | | | | | |
| DATE | TOWN | AUSPICE | STATE | MILEAGE | |
| Oct. 9 | Bonham | Fire Dept. | Texas | 14,762 | 26 |
| Oct. 10 | Sulphur | Spgs. Jaycees | Texas | 65 | 63 |
| Oct. 11 | Terrell | Lions | Texas | 63 | 48 |
| Oct. 12 | Mineola | (Nat. Only) | Texas | 48 | 26 |
| Oct. 13 | Tyler | Lions | Texas | 26 | 94 |
| Oct. 14 | Lufkin | Lions | Texas | 94 | 130 |
| Oct. 15 | Conroe | Jaycees | Texas | 130 | 89 |
| Oct. 16 | Breckenridge | Jaycees | Texas | 89 | 40 |
| Oct. 17 | Lubbock | Jaycees | Texas | 40 | 51 |
| Oct. 18 | Yockum | Lions | Texas | 51 | |
| SEASON ENDS | | | | | |
| Oct. 19 | HOME RUN TO GONZALES, TEXAS | | | 26 | |
| SEE YOU NEXT YEAR | | | | | |
| Allow enough time to reach points named before dates given | | | | Total Mileage | 15,370 |
| Permanent Address — Box 54, Gonzales, Texas | | | | By | Howard Agent |

(All flats Warren built)

5 Stock cars

No. 84 — Horses

No. 81 — Horses

No. 80 — Elephants Wood Construction

No. 82 — Elephants Steel Construction

No. 83 — Horses

8 Sleepers

No. 94 — Pullman

No. 95 — Pullman closed windows

No. 97 — Pullman half closed windows

No. 96 — Pullman

No. 98 — Pullman Wood Construction

No. 99 — Pullman Wood Construction

No. 93 — Pullman steel construction

No. 100 — Observation Car

Train — 25 cars (12 flats, 5 stocks, 8 coaches)

Color scheme — all rail cars painted aluminum (silver) with red lettering and blue trim. Wagons painted red with yellow lettering and blue trim. Practically all wagons have "Doug Autry's" name painted on them as part of the lettering.

Total — 39 pieces, including 5 trucks, 2 Caterpillar tractors.

Big Top — 6 pole, 130 ft. round with five 50's.

Menagerie — 5 pole, 75 with four 40's.

Horses — Approx. 70 head including 10 draft, One 2-horse train team, plus an 8-horse hitch.

Wild animal acts — Joe Harwath works 10 lions, and a 9 polar bear act which were purchased from RBBB and formerly worked on that show by M. Konslman.

Reader Larry Carden gave the following comments on his years with the Dailey Show:

I took great interest in your article on the Dailey Show especially this last one on the season of 46-48.

I joined the show in winter quarters in March of 1947 with my uncle who had been hired as producing clown after Ben and Eve saw his talent on the Plunkett show that had played Gonzales earlier that winter on the first part of Dec. (1946) as the Plunketts had acquired the fairgrounds owned by Ben and Eve for their Gonzales showing, this is how Cork met Norma and Corky's Brother Jim met Norma's sister (half sister) Billie as both the couple's were married the following Jan. of 1947, only Billie went with Jim on the Plunkett show the season of "47" and Corky went with Norma to the Dailey show.

I met Corky and Norma through my uncle in March of 47 and became quite friendly with them as we were around the same age, I 16, Corky 17 and Norma just 16 in Jan. of 47. I was hired as a clown through the strength of my uncle and about two months after the opening of the show worked with Corky and Norma and Norma's first cousin Rose-



The old Dailey ticket wagon-air callopie was used in the parade of the Diano Bros. show in 1953. Pfening Collection.

mary in the trampoline act, and quit Clown Alley.

That winter (47-48) Eddie Murillo, Corky Norma, Rosemary, I, and Ed Martin's old groom and Boss Hossler on the Show put together a Riding Act named after Ed. The Riding Martin's for the "48" season, I lived with Corky and Norma that winter in their new home on the winter quarters, as by this time Cork and I were unseparable, we worked the fall Shrine Circus at Ft. Worth, Texas, in Nov. of 47 and that is where Tillie the talking elephant of the Three that Norma worked as the Baseball playing elephants died of uremic poisoning, they tried to break Jennie to do it in 48 but was unable to. Also

Louis Reed came back from India with three Indian's and the baby elephants, we drove to San Antonio to pick up the baby elephant "Butch" named after Butch Cohen the treasurer on the show, and found in the Railroad Car Ernie Burch the well known "Blinko" the Clown now, he hitched a ride in the Elephant car all the way from Boston to Gonzales to join the show for the 48 season.

Well the small elephants had trouble right off the bat, there were 3 males named Charlie, Tommy, and George. Charlie survived without any trouble at all, but Tommy caught pneumonia, so did George. We put hot water in Ben's bathtub and Eve gave us rugs off the floor and we had George lying on the fireplace hearth near death and kept him warm by putting the rugs in the hot water in the tub and putting



Davenport used Paul Van Pool's steam calliope again on the Merchants Free Circus in 1955. Bill Woodcock Collection.

them over his body, we maintained a around the clock attention on him right in Ben and Eve's living room and George didn't make it, and Tommy was near death but we finally pulled him through, now this Bull as everyone knows is very unusual for a male, he is undoubtedly the largest trained Elephant in the U. S. now owned by Tony Diano and worked the last time I saw him by Jimmie O'Dell now deceased, but he has tusks around 6-8 ft. in length, but I always will believe that the sickness he incurred that winter caused him to be a abnormal male, and no meanness in him at all. Charlie the remaining male grew up to be strong

CHRISTMAS GREETINGS

HOXIE  **BROS.**
GIGANTIC
3-RING
CIRCUS

HOXIE and BETTY TUCKER



Ben Davenport returned to the use of the Dailey title for his merchants free circus during the middle 1950s. The four truck walk-thru is shown as it was framed for use on city streets downtown. Pfening Collection.

and was always mean, he killed a hand in "49" in Georgia, and had to be taken to Mexico by Singh the Indian boy and finally to South America, and as far as I know still down there.

The picture of Ray Morrison in front of his wagon on page 12, standing at the edge of the picture is Teddy Davenport, adopted son of Ben and Eve, Teddy was mentally ill and a dedicated worker for the Davenports, put the side walls on the big-top and Menageria by himself only with town kids, and proceeded to do this every day, until his untimely death in 1952 on Ben's Wallace Bros. Circus when he was killed in a truck accident on a jump in Colorado.

On page 17 at the bottom are Charles (Whitey) Haley on the left and Paul

Pyle on the right, Paul is now the superintendent with one of the Beatty Circus's now and Whitey has made his home with his step son in Alaska, these two men moved the Dailey show in Ben's fashion through Brute force and were responsible for this show moving and not blowing towns and helping the show to financial success and to grow. Paul and Whitey were the best of friends. Paul is the father-in-law of Joe McMahon who is in charge of the 3 Beatty Circus's front end, successor to Floyd King.

On page 20 at the bottom the elephant handlers are from left: Smokey Jones, Rex Williams, "Sweetpea" (Only name known), Dave Mijea, who when the season opened became head electrician. And the Indians Pierre, George, and then there is Streamline Frizzel and the last man Aramia Singh. Streamline became the trainmaster in 48 because Blackie Martin became irritable and blew the show and Streamline done a wonderful job in that position.

The picture at the top of the page

was taken at Gonzales in April of "47" prior to opening, and the one on page 21 with the dog and Butch was in April of 48 in quarters prior to opening, the dog belonged to Raymond (Dog - Red) Frigvogel the long time employee of Ben's who was the only man able to work and be around Nemo the Bull elephant that had to be destroyed in 1947.

Of course you know that Corky and Norma obtained a divorce in '49 and after the closing of the season Corky and I went to his family show, the Plunkett Show and Norma married Pete Cristiani that winter and still are together living in Sarasota. In 1950 Corky married June Brunk of the Famous Brunk Family of Tent theatre fame (Brunk's Comedians) and reside now in Dallas, and work with Hubert Castle, Cork is the superintendant and their children do a beautiful Trampoline act on the show.

Twenty years to the day (April 17, 1947, opening with my first Circus the Dailey show) I opened my own show April 17, 1967, with a long time associate Don Johnson, a performer with Ted DeWayne for many years, 1971 will be our 5th season and hope it is as profitable as this past one.

I took the time to write this to you, since your article brought back fond memories to me and thought that maybe this little information would be of some interest to you and your readers.

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CIRCUS GRIFT

ON THE 1906 YANKEE ROBINSON CIRCUS

BY ADRIAN D. SHARPE

What is Grift? Webster says, Grift is the Slang word for Graft or petty Graft or a confidence man . . . Graft is the act of taking advantage of ones position to gain money or property by graft, act disonisty. I wish to relate what I found out first handed about Circus Grift when I was employed in 1906 on the Yankee Robinson Circus, a Wagon Show, being a small show I handled several jobs Treasurer, Ticket Seller, Press Agent & Adjuster (See story B-W Sept-Oct 1967)

We had a very successful season but pay being what it was in those days \$10.00 per week made it difficult business to ever save enough money to get into business for myself and that was my objective. So at the close of the season I drifted back to the farm with my father where I could save several times as much money in a season.

I took the Billboard and read it from cover to cover every Tuesday morning during the winter of 1908-09. I saw where Fred Buchanan owner of the Yankee Robinson Circus was putting out a Rail Road Show and wanted help including ticket sellers. I wrote him and asked what he had for me the coming season of 1909.

NOTE: I was told later that in the mail that they received my letter he received as many as 200 letters from men wanting to sell tickets and one as far away as London England, and some offering to sell for nothing, of course they would expect to get there pay by short changing.

I made a deal with Fred to join out in the spring as Calliope Player on a salary and to sell tickets any where

needed on a percentage. With the times what they were in 1909, farm prices staple and good and everybody working that wanted to work I did think I was set for a nice summer with the Circus.



Adrian D. Sharpe is shown here in a 1909 photo.

The Circus was to be a 15 car show on rails. We opened in Des Moines, Iowa, for a three day stand. The show had all new white tents, four pole Big Top layout and made a nice showing on the lot. The set up was on the east Des

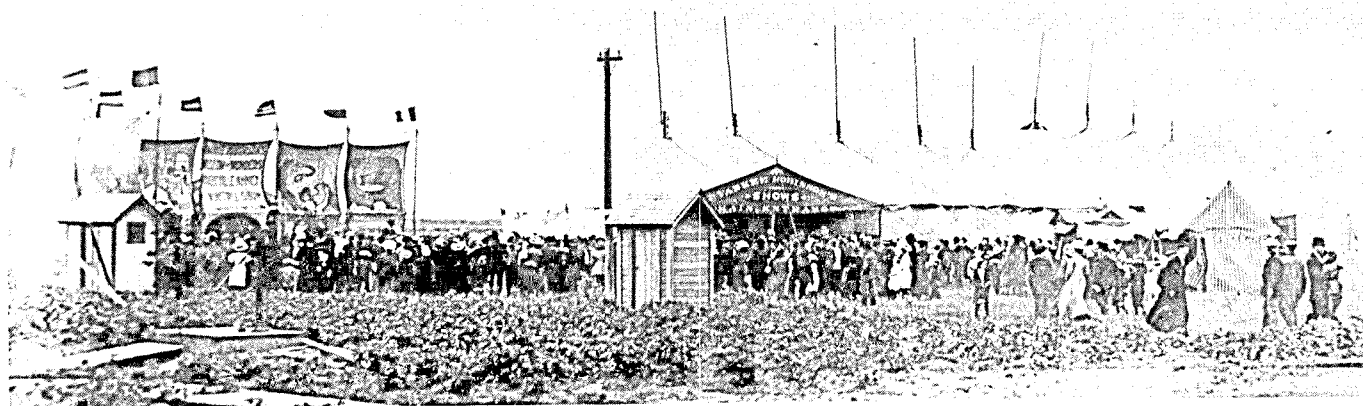
The midway of the Yankee Robinson Show is pictured in 1908 at West Hope, N. D. Pfening Collection.

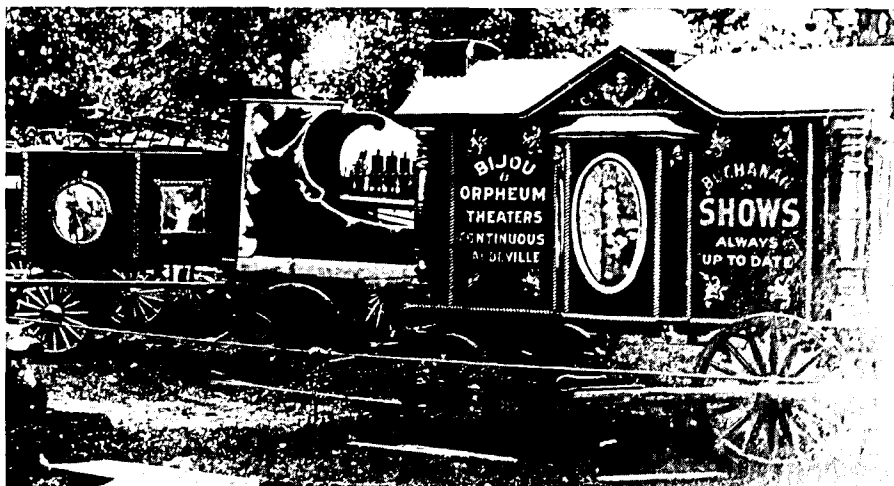
Moines lot opening April 29th for Thursday, Friday and Saturday with the road opening at Panora, Iowa, Monday, May 3rd.

We made the parade the opening day. I was supposed to have a fireman for the Calliope but none showed up so I did the firing myself. I told Buchanan to get a man to fire for me in the parade as it was a long haul to West Des Moines which he did to my sorrow, and to top off the job he furnished Black Smithing Coal a fine grade not suitable for a steam boiler.

I fired the boiler myself through east Des Moines until I got to the River entering the west side, I told the man with me he could keep up steam while I played up Grand Avenue to 8th St. and back down Walnut the City loop, to cap it all that man just filled the fire box full of that fine coal and put the fire out completely and when I played one block the boiler was dead and we dragged around through the heart of the city with dead machine then when we got back near the river going east the hind wheels of the Calliope were just wide enough to wedge out side the street car rails and when I saw what the driver was getting into I called to him to look out and he at once swung his six horse hitch side ways and just made a rain bow of the back steel axle well that was our opening number for 1909.

While the weather was cold for the three days in Des Moines things went along fine with nice weather after hitting the road. After a couple of weeks there was a fine pullman car set in the train to be used as a lunch car but proved to be a saloon on wheels and a gambling car as well as a lunch car. There were three state rooms which were used for poker rooms or beer drinking as wished a real crap table was also provided which made the set up about complete. Liquor was sold by the drink over the bar or lunch counter as it was called. The car was run by private parties from Chicago I was told along with the lunch car came a notorious short change artist for the ticket department of the circus. The





short changers in the circus tent were the best the old time professionals as came along a professional fixer to fix the police for the stealing as a short change artist never worked there light fingered game without the protection of the local police.

The fixer was Frank McCart and the short changer was a little short fellow about 5 ft.-2 and about 60 years old named Eddie Martin, I got to know these men quite well. I had always thought that there was no honor in a thief but Eddie Martin told me that in all his life he had never shortchanged a woman, or a cripple or a fool he said the reason for a fool was a fool had sense enough to count his change, the only man you can short is a man to smart to count his change. If you handed Martin a bill of any size all you got back was a One dollar bill folded in from the ends so as not to show the figure or denomination and make no mistake it was a successful exchange of money always. Both Martin and McCart were nice fellows to be around I just did not like their profession.

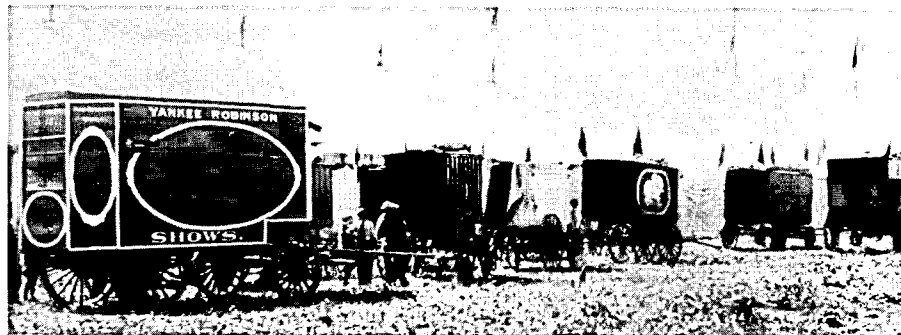
One morning I heard Martin ask McCart, "Are they fixed", and the answer was you can take any thing easy, but if there is any trouble you will have to give it back and will have to take care of your squawks. "Oh well," replied Martin "that is always the case the police are willing to take a share of the loot but want some else to get it for them".

The steam calliope played by the author is shown in the center of this photo taken at the Granger, Iowa, winter quarters of the Yank show. Pfening Collection.

As the fixer Frank McCart always fixed the police in every town for the stealing just how much the police were paid for there protection I never was told. One day I said to Frank how does it come that you can fix every town we play in, don't you run into some you can't fix. "NO" was his answer he said, I can fix any town any where, all it takes is guts and money, I will furnish the guts if someone else will furnish the money and enough, the thing is easy done. He said I could go to Washington D. C. and fix for any thing wanted but I have never yet found any one with enough money for that kind of a job.

McCart said last year, 1908, he did the fixing for a circus that left Georgia and traveled all the way across the United States to Vancouver Canada where they ate their Fourth of July dinner and all the way back to Georgia in the fall and he fixed every town on the route except three in North Carolina, he said you just can't fix an old North Carolinian.

The ticket wagon and a number of small cages are shown as they were spotted on the lot just prior to a parade around 1908. Woodcock Collection.



The story had made the rounds that Walter Gollmar, the youngest brother of the Gollmar Brothers Circus had got married and I said to McCart one morning Frank did you hear about Wallie Gollmar getting married and he said HELL YES he stole my wife. It was all news to me as I did not know anything about McCart's early life, but Frank explained to me that his wife Jessie was the daughter of Popcorn George Hall one of the early circus men of Wisconsin and Frank and Jessie with their family had spent quite a bit of time on the Gollmar show around the turn of Century and later on Jessie had left Frank and married Wallie Gollmar for better or worse as those things go. Frank said, but not until after they had fourteen years of married life. I knew the Gollmars well as I had worked on there show in 1905.

As for Eddie Martin the short changer in the circus tent I said to him one day, Eddie you should be a millionaire with all the money you steal. Well he said, Sharpe there used to be a little money in stealing but any more my nut is to high, I have to pay Frank \$10.00 a day to fix for me and then I have to pay the circus a \$100.00 a week for the right to work here and then I have to pay the law for the right to steal and they want just about all I can get and they all want it in advance so you see there won't anyone trust me, so some days I don't have anything left for myself.

There was one man that would not stand for grift on a circus and that was Old Jim Hill of the Great Northern Rail Road and he put a clause in his Circus Contracts that if the circus had short changers the Rail Road would not pull the show out of town and the Contract was Null and Void, so when our circus hit the Great Northern, Eddie Martin was told to layoff the shorting.

Well some funny things do happen we were playing Rolla, North Dakota, on the Fourth of July and there was a big crowd in town so Eddie with some help went down on the street between the circus and town and set up a lemonade stand under a tree to stop the people and give them a chance to change money.

I was selling side show tickets out on the front stand and there came three cowboys with there big hats, chaps and spurs, one Indian and two white boys.

One of the white boys said well fellows we just as well take it all in and he tossed up a bill all folded up and said three tickets. I at once saw it was one of Eddie Martins one dollar bills folded in from the ends. I very carefully unfolded the bill and said you see it is a One and he said no it is a twenty, well after he looked the bill over and saw it was a one, he said to the other boys that little SO and SO down under

that tree got my twenty, no wonder he was so very nice as to give us all the Lemonade we all could drink on a hot day because he could not change our twenty. Well we will see if he keeps it and away the three boys went back and in a few minutes returned with his twenty dollar bill. Eddie Martin always had a way of getting out of a tight place and he was in one then for those cowboys were nothing soft.

I was selling tickets for the reserved seats one day from a ticket stand in the connection and Eddie was shorting around near by where I was, there was a man that was stalling around there and Eddie asked him to change money and he dug up a twenty dollar bill and as usual got back a ONE. After a while I noticed a star on his vest, he was a special police on for the day. When I got a chance to call Eddie over I said Eddie you will have a nice bed to night down at the city clink. He said Why? I said when that fellow over there finds out you got his twenty dollar bill, he is a special police on for the day. Eddie said well I didn't see that star, I will have to fix him so he walked over to the man and said here is your Twenty I took from you a while ago, I did not see you were on the force, you can keep the one I gave you.

Frank McCart and the old city police chief was over feeding the old elephant peanuts, so Eddie walked over and pushed up against the Chief and dropped nine silver dollars in the Chief's coat pocket, I could hear the money drop from where I was twenty feet away, but the Old Chief never heard it or even looked around and Eddie came back and said he is fixed all right.

One day I was selling concert tickets in the seats and sold some tickets to a man, he gave me a bill and I gave him his change after I had left for some time, the man got to counting his money and found he was way short, he got a policeman and had me run down for his change, the policeman brought me back and I looked over the mans change and saw that he had a One dollar bill folded in from the ends, one of Eddie Martins bills I knew, just where he had come up short. It made me mad. I told him just what kind of change we had made and he had change and tickets and I walked off. After a while the policeman came to me and offered to apologize for calling me back, he said that man is a farmer that lives just a mile out of town and I could do nothing else as I know him well, the cop at that, thought I stole the man's money. Well I thought if I am going to work with a bunch of thieves I will have to be classed as one, so I let the matter drop.

As the show never played on Sunday in those days they always had the menagerie tent up for Sunday evening and the working men were all paid off after



The "cottage" type ticket wagon used in the early days of the Buchanan show is pictured on the midway around 1909. Pfening Collection.

we had supper on the lot and then a big crap game was started in the menagerie tent. Some men from the privilege car were down but Lona Buchanan, the Circus manager, was also in the game. It was the plan to get as near all the working mens pay roll as possible I don't know if the game had any connection with the privilege car or not. I used to stand around and watch what went on but I don't remember of ever seeing Eddie Martin or Frank McCart around the crap game. It always seemed that every fellow with his weeks salary wanted to get in the game.

One night when a bunch of us fellows were walking down from the lot to the cars we met a man on a dark street. One of the cook house flunkys called to him if he change a twenty dollar bill, the man stopped and did not have a Twenty and neither did the Flunkey but the man did dig up a five and the flunkey gave him a one for it and we all went on. I thought if a man had no more sense than to trade a five for a one in the dark he should loose.

On the street after the afternoon show it was a common sight to see all kinds of gambling games run to get money, and by people not connected with the show, as they always knew the

A long Sunday run is broken and the dining tables were set up along the tracks of the Yankee Robinson train during the 1913 season. Pfening Collection.



fixing was good and a lot slipped through on the circus fixing. There used to be a big fat fellow that run a money spindle he had a lot of silver dollars and five, ten and twenty dollar gold pieces on the board. He always set on a goods box and could stop the spindle anywhere he wished to. No one could win on his game.

We played Westhope, in Northern North Dakota, and in the afternoon after the show I went downtown and when I came back I found them tearing down and moving out. I asked Buchanan what was the reason, he said I don't know we just had our contract canceled and orders to move out, but I will guess something was being pulled that was not fixed, but I never found out what it was.

One day, I don't remember the town in North Dakota, the state men got wind that they had a lot of liquor on the train and they made a raid. North Dakota being a dry state it was on a Sunday and the circus got wind somewhere of it in time and got a switch engine and took the privilege car out of town for a day or so until they could get it back in the train. A little inconvenience for the boys.

When we opened in Des Moines in the spring they were to furnish a man to fire the Calliope which they did, but after we were on the road the fireman was told that he was to get his coal for the boiler off the engine on the train or off cars of coal in the yards or anywhere else he could get it. It was up to him to furnish the coal which he did for a long time, but along in June he got in trouble lifting coal from cars in

the yards and he came to me and said he was through with stealing coal, so to keep down trouble I paid for the coal myself which ran from a dollar to a dollar fifty a day. On July 15th at Hankinson, North Dakota, I was waiting out front near the ticket wagon where the Calliope was placed. It was before parade time and several men were there including Lone Buchanan the circus manager. Al Hoot the treasurer was in the wagon. A coal man from downtown came and delivered coal for the Calliope. The fireman okeyed the bill and sent it to me for payment. I was about fed up with the grift on the show and I could take no more. I just sent the bill to the wagon to be paid. Which it was. Buchanan jumped on me for sending a coal bill to the wagon for payment. I told him what I thought of that principal of business and I was right then and there fired because I would not go for stealing coal for the Calliope. I went over to the wagon and Al Root gave me what money I had coming.

I took my pay and left. I bought a Moving Picture machine and a bunch of cheap films and went on the road in the small towns as moving pictures were new then and none in small towns. The first town I played was Hetland, South Dakota, and in three nights I cleaned up more money than I could on the circus in two weeks, and I did not have to steal to get it. The next year in 1910 I hit the road with a rail show TEN NIGHTS IN A BAR ROOM, a (DRAMA). My tent was only five feet smaller than the Ringling Brothers started with in 1884 but it was far to small for the crowd I got at Kulm, North Dakota, on July Fourth but at that in two shows I got more money than I could have made on the circus in two years time and that without GRIFT.

There had been stories around that the Yankee Robinson Show had been robbed later in the fall, altho the Buchanan's themselves had told me about it I never did get the story of the robbery for many years. Along in 1930's I was in Chicago and stopped at the Washington Hotel where I met with Al Root, the man that was treasurer on the circus in 1909 when I was fired. Al Root was doing bookwork for the hotel at that time.

This is the story he told me about the Robbery. Al said it was the night that they were pulling out of Little Rock, Ark., in the fall. He said that he went up as usual to the train after the show and went into the Privilage car for an evening lunch, when his drink was served a "Knock out" drop was put in it and he soon became very sleepy he went into his State room in the next car. He just put the money in the safe and never shut the door and laid down,

when he came to he had been hit over the head and his head and bed was all blood and the money all gone. The amount was about \$7000.00 and a well planned job. They knew just when he had plenty of money in the wagon.

Al told me then who he thought was at the bottom of the job but I won't quote the name here. I can't see where Fred Buchanan made any profit off the Grift on his show in 1909.

After the show went on rails it was to big a job for Lone to handle and Fred had to arrange to come on himself and from then on Lone handled the candy stands and crap games as he was the one that handled those things I never knew much about the privilege car.



The ferris wheel and merry-go-round are shown on the midway of the Yankee Robinson circus in the 1915. Pfening Collection.

After Fred sold the Yankee Robinson show and started the World Brothers Circus, I was informed it was handled along the same lines as for business and grift.

I was in Des Moines after Fred had his quarters out at Granger, I went there in the spring when they were framing the circus for the road. There was a large white house where Fred lived and an office building across the way I think it is the same building picture no. 17. I spent the day and had dinner with the boys. They had ten elephants and a large amount of caged animals. I never saw the World Brothers Circus on the road but did hear much about it, and I think it operated much the same regarding grift as the Yankee Robinson. The show played Marshalltown, Iowa where, I lived. I was out of town the day they were there but I made arrangements to be back for the night show, when I got in town about 5 P.M., I found them tearing down and moving out. I asked the Mayor of the City, Dr. Conway, who by the way had spent some time in the Ringling Band and was quite a Circus

fan, if he saw the Circus and he said No. I never went near his show. He said, when the advance man was here I took my car and time and helped him get a lot and other contracting.

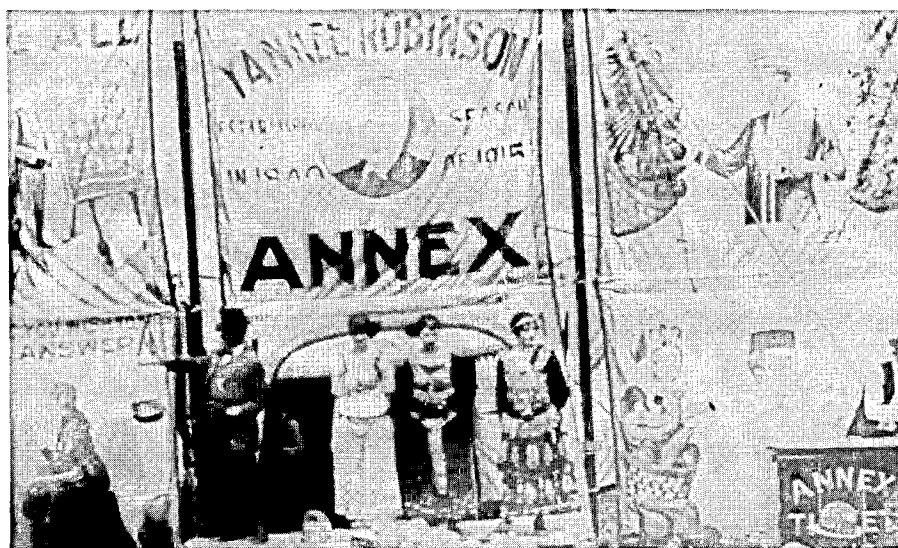
I don't know what went wrong other than they tried to fix the grift and the mayor blocked it first handed, for Dr. Conway had no use for grift of any kind.

Later on after Fred Buchanan took over the Robbins Brothers title, I saw the show several times on the road and they always had a fine layout on the lot and a big Parade. I think the last time I saw Fred Buchanan was when the Robbins Brothers show was playing Red Cloud, Nebraska, in 1929. Fred Buchanan made one remark that I never

will forget. He said he was talking to one of the American Circus Corporation men that owned a bank in Peru, Indiana, and He said, "Fred if you think you can steal with a Circus you should own a Bank that beats all."

I think that 1929 must have been near the closing days of Fred Buchanan's circus career, as I note where in the (Hall Story B.W. 1966) Buchanan had been wintering at the Hall farm in Missouri and took the Robbins Brothers Circus out in 1931 and closed in the fall at Mobile, Alabama, and on the run back to Lancaster, Missouri, some employees were kicked off (Red Lighted) and Buchanan got into trouble over the train matter and laid low the rest of his life. Hall picked up the tab to get the circus back to Lancaster. Obviously Buchanan was broke and he died in 1959, age 87.

When I first met Fred Buchanan he was operating a store room show playing pictures and Vaudeville also Ingersall Park, an amusement park with a large summer theater in Des Moines, Iowa, playing Orpheum Vaudeville. In 1906, the year he started the Yankee Robinson Circus and I worked for him, Fred in conjunction with some men on the Orpheum Circuit built the new Majestic Theater in Des Moines, Iowa they



played Orpheum Vaudeville and Fred Buchanan was the manager.

There were three Buchanan boys, Lone was the oldest, he said he was 40 in 1906 and Will was next and Fred was 34 that year. They were raised in Sioux Falls, South Dakota, where their father was a Newspaper man. Fred was a graduate of the State University at Vermillion, So. Dakota.

Fred Buchanan was a great business man! He started his Circus in 1906 and ended in 1931, that gave him 25 years in the Circus Business and if he died in 1959 that would leave him 28 years in retirement, a long time to look back over the past; I never knew anything of the Buchanan's after our meeting at Red Cloud, Nebraska in 1929. A sad goodbye.

I was very much interested in the interview with Jerry Mugivan by Frank Branden (B.W. Mar. & Apr. 1961) where I note that Mugivan said his first experience in selling tickets was with Bert Bowers on the Sangers & Lentz Circus in 1893, that was the year it so happened that the great depression fol-

A few of the charming young ladies who performed in the side show "blow-off" of the Yank show in 1915 are pictured here during an opening. Pfening Collection.

lowing the Civil War hit rock bottom, Grover Cleveland the U. S. President was battling with the Pullman strike in Chicago where he sent federal troops to take charge, and just following the Haymarket riot of the Period, Sullivan & Killrain had just went 75 rounds bare Knuckles at Richburg, Miss. and they didn't walk off with a Million bucks for the Job either. One thing sure they could keep what they got as far as the Federal Government was concerned.

If Jerry Mugivan and Bert Bowers were selling tickets for a circus they

This photo taken on the 1925 Walter L. Main Circus shows a flat joint "candy game" on the midway. This type of game worked as strong as the local law would allow. It is typical of the open grift operated on some shows until the late 1920s. Howard Tibbles Collection.

were not walking off with any fat pay check. I don't know anything about the circus they were with in those days but if it happened to be of the grifting kind the boys could have got some good training for later years to come.

That was the very year that Ringling Brothers were changing from a wagon show to a good sized railroad show and that without Grift. That is proof enough NO Circus has to steal to prosper.

The turn of the Century on for the next thirty years were the cream of the times for any circus man to get a start. For there was work for everyone that wanted to work and well balanced farm prices. Those were the years that Fred Buchanan, Jerry Mugivan, Bert Bowers and Hundreds of others were getting their start. The Gollmar Brothers who made their start with a wagon show in 1891 were changing to a Rail Road show and that without GRIFT.

If I remember right there were some Twenty or more medium to large railroad shows on the road in America, all playing for their share of the business during the period up to World War One. Perhaps one half of them carried Grift.

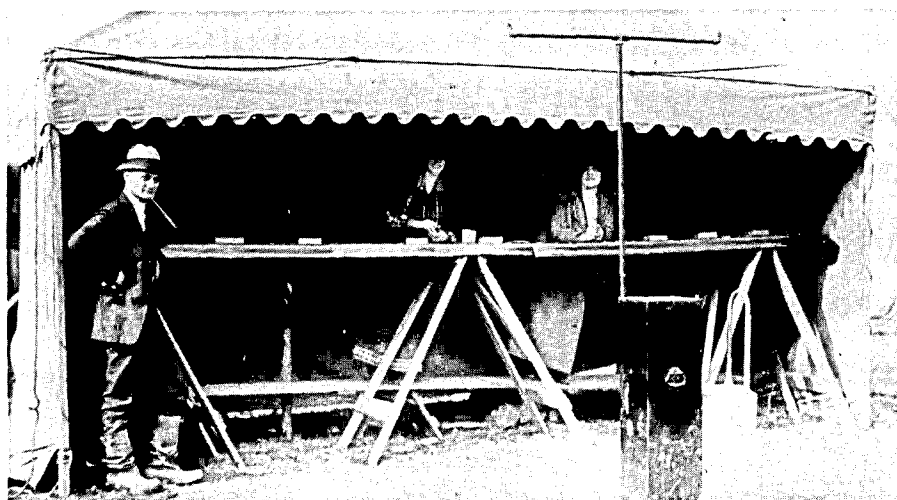
Mugivan & Bowers along with some other men went on to build the American Circus Corporation, the Circus Octopus of all time which went on to take under there banner such well known shows as Dode Fisk, Fred Buchanan Yankee Robinson Circus, Al G. Barnes, John H. Sparks and others.

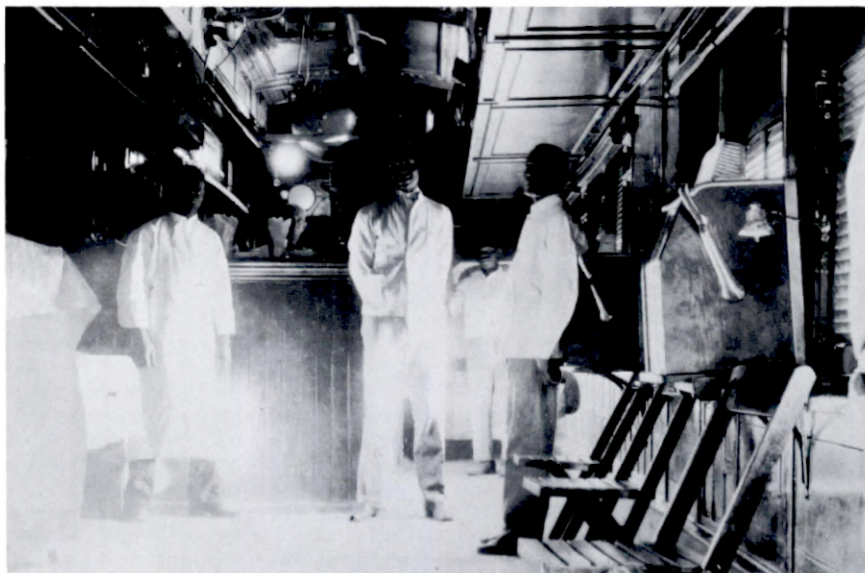
I was talking to a well known Circus man at the time they bought the Sparks Show and I said I don't see why Charlie Sparks sold his Circus to those fellows, well he said what else could he do. Why should he hang onto his show until he went broke. No small show can buck that corporation. (Actually Sparks was tricked into selling. He thought he was selling to Henry Gentry.)

There was a movement on around World War One to form an organization of showman pledged to operate Griftless shows, Joseph T. Bradbury in his article in the (B.W. Jan. & Feb. 1965) has very much on this subject, but I do not think there was ever very much came from it.

Along in the 1920's the Hagenbeck-Wallace Circus one of the American Circus Corporation shows played Marshalltown, Iowa, where I lived. I went to the afternoon show and when I entered the Menagerie tent from the front entrance. I was jumped by some of the dirtiest short changers I ever saw, they were not even Gentlemen. But I soon found out I knew what there racket was. I should have had that gang closed up, for the Mayor of the City had no use for Grift, fix or no fixing.

If the owners of this Circus carried those kind of Grafters with their shows during their growing years I do pity the





farmers that brought in a load of produce and got the cash and took their family to their circus also any Circuses that followed them into town.

The Grift put on by many shows did more damage to the circus business than all the rail road wrecks, wash-outs, rainy days or muddy lots.

With the Stockmarket Crash in 1929, it seemed to be the end of good circus business for the time being and it was up to the two big circus corporations to fight it out to the survival of the fittest. It so came about that the Ringling's bought the American Circus Corporation and that put most major Shows all under the Ringling banner which just about put an end to all Grafting Shows of any kind. The greatest circus deal ever made.

In closing these lines may the writer say that there is a class of show men that seem to think that any Grift, Stealing or dirty Cooch shows they can get by the law with is good management, not to consider what it would do to them on a return date, think that people do not remember. In 1910 the next year after I was fired from the Circus in 1909 because I would not go along to steal coal for the Calliope, I was operating a dramatic show under a tent and played some three day stands, in the smaller towns in the Dakota's.

I by chance followed another show into a town of about three or four hundred population. This show in question carried a good layout on the lot and a good band for the street a fair dramatic stage performance also carried a half dozen girls for the Blow off show after their performance and between acts of their show, the Girls went through the audience and sold tickets to men only for the "Blow Off Show" in a separate tent.

About two weeks later I followed this show in question into town, pitched

Many circuses returned the salaries of employees to the show's till by way of the slot machines and card games operated in the privilege or "pie" car. This view shows the inside of the car on the 1928 Hagenbeck-Wallace Circus. Condon Collection.

my tent on the same lot, good weather prevailing and we had a nice evening, I did expect a big crowd out as the show ahead had a full house . . . But

to my surprise not one woman came to my show and only a dozen single men.

Bill Leonnard my stage manager and director just blew his top, he came out on the stage and really balled those fellows out, he told them if you cannot bring your women to our show you don't need to come. Our women don't work to a men only audience. So get out, and they all filed out and I gave them their money back.

I did really think my three day stand and the town was ruined for business but as I had no place to go and was billed for three nights we got out a special bill for the second night show and billed every house in town and talked to every woman that came to the door. When we opened the second evening we to my surprise again, I had a good large audience, and on the third and closing night we played the old and popular melodrama "Dr. Jeckyll & Mr. Hyde" to a full house, and every one pleased. But it did take work to show the people of that town we had a clean show. It is almost unbelievable that a circus man with the investment and daily expence of a twenty or Thirty Car Circus would put on a good circus performance and then for a finish try to get the people leaving the show to enter a side show for to have there pockets picked or to be trimmed in some shell game or be submitted to a dirty cooch Show . . . People do not forget.

Another New Wagon At Baraboo



Just as we were going to press the above photo arrived from Chappie Fox. Other than the white ticket wagon this is the only wagon received from Louis Goebel in California that was originally built for the Sells-Floto Circus.

Painted in the Floto style of the earlier 1920s the undercarriage and lettering is red. The wagon will be used as a workshop wagon at the Schlitz Parade grounds in Milwaukee in 1971.



"Tanbark and Tinsel" by John C. Kunzog Published by the Author.

CHS John C. Kunzog of Jamestown, N. Y., who's monumental work on Dan Rice appeared in 1962, has written a new book titled, "Tanbark and Tinsel", Fugitive Facts from the Wonderful World of Circus. It is an 180 page hard back book using high grade slick paper with an attractive coverpiece.

The book covers a variety of circus subjects and preserves for posterity of the informative gems the author has dug up in a lifetime of research through dug up in a lifetime of research.

Format used is one quite prevalent many years ago for books of this type, however author Kunzog goes more into depth of a particular subject than most of those in the past.

Some subjects covered, such as the birth of the elephants on the Cooper and Bailey, and Barnum, Bailey, and Hutchinson shows in the early 1880's have been written about much in the past but the author goes into many little known details about these particular events and has come up with a wealth of "new" information. Some subjects, as the appearance of Louise Montague on the Adam Forepaugh show in 1881 whom the author refers to as America's first pin-up girl and who won a \$10,000 first prize and a contract to appear with the show that season in a beauty contest, has scarcely ever been in print before, at least not in recent times.

Some of the other topics covered in the book include the story of the Pittsfield riot in 1865; the great white elephant war between Barnum and Forepaugh; a great chapter on the life of Sig Sautelle, well known showman of the late 1800's and early 1900's; the circus in the skies or the days of the balloon ascensions, including the story of the famous publicity stunt, the wedding above the clouds; an in depth look at circus billboard advertising which brings out many "new" facts including information that the use of color for circus advertising goes back many years earlier than that commonly believed, and a number of varied and sundried circus subjects.

Around 50 illustrations are used.

Author Kunzog, who was once a newspaperman, writes in an interesting and easy to read style.—J. T. Bradbury.

"Damm Everything But The Circus" by Corita Kent. Published by Holt, Rinehart and Winston, Inc.

"Sister Corita" Kent, who became well known in art circles for her unusual silk screen prints, offers in this volumn an A B C book for adults.

In day-glo colors she has made 30 serigraphs, most with circus backgrounds. The original silk screens have backgrounds of the "Wonderful Albino Family from Madagascar, the wire walkers from the Riverside Litho poster used by Walter L. Main in 1937, and a bill showing acrobats on the Forepaugh Sells circus among others.

Using the theme of E. E. Cummings' famous line "Damn Everything But The Circus," the former nun from Immaculate Heart College, has created an art book sprinkled with fragments of poetry, advertising slogans and biblical passages, all delivered in the language of our times.

This book should find wide acceptance with art lovers and those who have a soft spot in their heart for the Circus. — Fred D. Pfening, Jr.

"The Circus, Lure and Legend" by Mildred Sandison Fenner and Wolcott Fenner. Published by Prentice-Hall Inc.

This large 218 page book is a collection of interesting writings about the circus. Selections are from Clyde Beatty, Doc Henderson, Alf T. Ringling, Earl Chapin May Lucia Zora, Bev Kelley and Dexter Fellows among others.

Divided into eight parts, the sections include "Clowns", "The Side Show", "Aerialists and Other Performers" and "Behind the Scenes".

Reaching back to "The Life of Dan Rice", published in 1901 one selection explains the background of the term 'hey, rube'. At the other end of the time cycle is a reprint from the April 13, 1968 BUSINESS WEEK magazine article telling of the Feld Brothers and their success in owning and operation the Ringling Barnum Circus.

I liked the part telling of Chang and

Eng, the siamese twins. J. P. McEvoy wrote of the famous pair in the Kiwanis Magazine of September, 1943. In January of 1874 Chang died of a brain clot and Eng followed him from fright, leaving an estate of \$60,000, amassed during their travels with Barnum and others.

Illustrations range from a Hyatt Frost 1870 newspaper ad to a color photo of CHS member Tom Scaperlanda's circus room. Other illustrations include a color reproduction of Picasso's "Family of Saltimbanques", the 1966 circus postage stamp, a Dan Rice 1846 poster and color photos of recent acts on the Ringling show.

Wolcott "Cotton" Fenner is well known as Vice President and Director of Promotion of the Ringling Barnum Circus. His wife, Dr. Mildred S. Fenner, is editor of Today's Education, published by the National Education Association. She has written other books and articles in the field of education.

The forward was written by Irvin Feld. — Fred D. Pfening, Jr.

"Blood Sweat & Love" by Carl T. Uehling. Published by Fortress Press.

This fine little pocket size book, 126 pages in length, loaded with interesting photos chronicles the 1969 season of Circus Kirk.

Financed and sponsored by the church the Kirk show is one of the most unusual circus to ever tour. Using young people of high school and college age, the owner Charlie Boas makes it go by using "blood sweat and love."

The 1969 season took the show over the state of Pennsylvania making 72 days, fooling those "old timers" that said it would fold in a week.

Using an unusual style Uehling goes behind the grease paint to tell what the people were really like that made up the closely knit family that is Circus Kirk.

Beyond the interesting workings and frustrations of touring a small show the book gives living proof that the youth of today are not all bad.

This one belongs in your circus library. — Fred D. Pfening, Jr.



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This Month's Cover

In recent years we have made a special effort to select an unusual illustration for the cover of our Christmas Special.

Following our theme recognizing the Ringling Barnum show we have selected a fine piece of art used in the 1928 Christmas card issued by the Ringling Bros. and Barnum & Bailey Combined Shows.

The art work was done by Wily Pogney, who also did a 1929 Sells-Floto poster of a lady bareback rider, as well as a couple of lithos for the big show in 1929. His RB posters are in a very modern art style and are unlike anything used up to that time by the big show.

The cover illustration in its original form is printed in six or seven colors and appears on the right hand page inside of the Christmas card. A different illustration is on the left hand page with the usual season's greetings and also stating "Spending a summer this winter at their sunny southern home in Sarasota." The original is from the Pfening Collection.

REINSTATED MEMBER

- 205 John L. Boulette
23 Sycamore Street
Millbury, Massachusetts 01527

NEW MEMBERS

- 1897 Robert F. Houston
3130 North 16th Street, B-3
Philadelphia, Pennsylvania 19132
- 1898 George J. DaDeppo
1102 Lewerenz
Detroit, Michigan 48209
- 1899 John C. Ritter
Bldg. 17, Apt. 2
Brentwood Village, Hopkins Road
Liverpool, New York 13088
- 1900 Byron C. Gramling
R. R. No. 1
Ashley, Indiana 46705
- 1901 Robert Commerford
41 Chestnut Drive
Wolcott, Connecticut 06716
- 1902 David S. Shea
31 Center Street
Wolcott, Connecticut 06716
- 1903 Harold E. Flint
1713 Elm Street
Fargo, North Dakota 58102

- 1904 William S. Galloway, Jr.
144 Burlington Avenue
Rochester, New York 14619
- 1905 Girard Mitchell Digney
228 Hunnewell Street
Needham, Massachusetts 02194
- 1906 Gary C. Payne
461 Piedmont Street
Waterbury, Connecticut 06706
- 1907 Robert F. Good
1601 33rd Street S. W.
Allentown Pennsylvania 18103
- 1908 Howard W. Lance
82 Evelyn Avenue
Phillipsburg, New Jersey 08865
- 1909 J. Scott Pyles
Box No. 213
New Martinsville, West Virginia 26155
- 1910 Herbert B. Ueckert
3660 East Fremont No. 31B
Las Vegas, Nevada 89109
- 1911 Richard A. Cline
1503 Sunset Plaza
Sandusky, Ohio 44870
- 1912 E. Clark Murrish
6631 Nitram Court
Cincinnati, Ohio 45320
- 1913 George L. McGlaufflin
1551 Essex Street
Bangor, Maine 04401
- 1914 Lawrence H. Hartt
127 Stillwater Avenue
Bangor, Maine 04401
- 1915 George H. McWilliams
311 Hallmark Dr.
Pensacola, Florida 32503

Pat Valdo Dies

Patrick Francis Fitzgerald, who as Pat Valdo, joined the Ringling Barnum organization in 1902, died on November 7, 1970, in Sarasota, Florida.

Valdo remained semi-active with the circus until January of 1969, when he was named Director Emeritus of the Circus.

In October of 1968 the BANDWAGON honored Mr. Valdo by publishing a biography of his life as well as a photo on the cover in his famous white face clown makeup.

Bob Couls Dies

Robert W. Couls, manager of King Bros. Circus, died on October 8, 1970, in Paris, Texas.

A member of CHS, Couls had been associated with many Hugo, Oklahoma circuses in the last 20 years. Starting on the Al G. Barnes show, he had been with Fisher, Conroy, Patterson and Clyde Brothers circuses before managing the Hagen show for a number of years. He owned and operated the Famous Cole Circus as well as Zell Bros.

Bob Couls had been in the hospital for three weeks prior to his death. Burial was in Showman's Rest, Mt. Olive Cemetery in Hugo.

THE 24 HOUR MEN

- Photographs
- Public Relations

JIM BARTUSKI
333 Hartford Avenue
Wethersfield, Conn. 06109
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